Cervantes' La Galatea and Persiles y Sigismunda: A Frequency Analysis of Selected Features of Language and Style

By

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*See p. 46; p. 57, n. 109; and p. 86, n. 4 for an explanation of the abbreviations used in the tables and throughout the text.

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CERVANTES' LA GALATEA AND PERSILES Y SIGISMUNDA: A FREQUENCY ANALYSIS OF SELECTED FEATURES OF LANGUAGE AND STYLE

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The lack of agreement among scholars concerning the evolution of Cervantes' style, Renaissance and Baroque currents in his work, and the date of composition of his last published work testifies to the need for objective studies of Cervantes' language. This dissertation undertakes to record and compare the frequencies of selected features of language and style in La Galatea, his first published novel, and in Persiles y Sigismunda, his last one, in an attempt to discover what stylistic relationship these two works bear to one another.

The features selected for study, some twenty-five in all, include such items as placement of adjectives and verbs, parallelism and balanced phrasing, and antithesis. They are identified and classified so that their occurrence in predetermined sample selections can be counted. The results of the count are tabulated and the relative frequency of each feature is established by comparing ratios, which are calculated either on the basis of competing forms or the average

number of words which intervene between occurrences. In addition to four selections from La Galatea and four of equal length from Persiles y Sigismunda, the scope of the study includes a separate story from Persiles y Sigismunda, for which there is the possibility of a different date of composition, and, to provide a comparatively fixed chronological reference point, a sample selection from Don Quijote II.

The data thus obtained permit the identification of several characteristics of Cervantes' "pastoral" style. While they show that wide differences exist between La Galatea and Persiles y Sigismunda in the frequency of these pastoral features, they also indicate a number of stylistic affinities between the two. In a few cases it can be seen that devices often associated with Cervantes' later work were already present in La Galatea. Fluctuations that occur consistently among the sample selections of Persiles y Sigismunda support the possibility of a varied chronology for that work. The dissimilarities between the special selection from Persiles y Sigismunda and the other selections from it, and its frequent affinity with the selection from Don Quijote, suggest that this story may have been intercalated into the rest of the text at a later date.

A number of statements by critics, based largely on intuitive judgement, about the frequency of stylistic devices in the two novels compared are shown to be inaccurate. Other evaluations of the two works, especially regarding their stylistic excesses, are generally corroborated by the results of the study.

The procedures used in this study provide objective methods for determining the frequency of features of language and style. The data obtained show that this type of comparative analysis can be fruitful

and suggest that follow-up studies of the same type on other features in Cervantes' works, and in other fiction of the period, hold the possibility of a firmer resolution of some of the traditional problems of Cervantine criticism.

INTRODUCTION

The Status of Criticism Regarding "La Galatea" and "Persiles y Sigismunda"

Critical judgement regarding the works of Cervantes has, over the years, represented the widest range of viewpoints. This is particularly true in the case of Don Quijote and the Novelas ejemplares, the two books which, by virtue of their universally acknowledged superiority, have received the most attention. It is equally true, however, of two of Cervantes' lesser works, La Galatea, his first publication of length, and Los trabajos de Persiles y Sigismunda, his "final" work. If the dates of composition accepted for these two novels are those suggested by their dates of publication, 1585 and 1617, respectively, an intriguing question is posed for Cervantine scholars. Namely, by what process did the creator of the immortal Don Quijote progress from the imitation of what many critics characterize as a trite and artificial genre, the pastoral novel, to the level of genius necessary for the execution of his great masterpiece and then apparently regress to the comparatively inferior level of Persiles y Sigismunda? Numerous theories have been postulated, but there has been no general agreement. A comparative analysis of these two works, in view of their possibly significant dates of publication, might shed some revealing light upon the question of stylistic development as well as the problem of chronology.[1]

Further impetus has been added to the speculation concerning Cervantes' development as a writer by the existence of two clearly

discernible types, the so-called Italianate or Romantic, and the realistic, among the twelve stories of the Novelas ejemplares, published in 1613. Some critics do not attach chronological significance to this division and others do. The first group sees in the two types of stories a manifestation of a duality which they believe persists throughout Cervantes' career. The second group regards the Romantic stories as representative of one of the earlier stages in Cervantes' development. As he matured as a writer, they believe, his style and technique became increasingly realistic until their culmination in Don Quijote.

The posthumous publication of Persiles y Sigismunda, in the spring of 1617, provides a perplexing obstacle to the latter theory. The second part of Don Quijote appeared in 1615. Cervantes died in April of the following year. On his deathbed he penned the touching prologue to Persiles y Sigismunda. Considering the date of publication of Don Quijote II and the lucid prologue to Persiles y Sigismunda, which was written so soon thereafter, it hardly seems likely that this last work is a product of senility, as has been suggested by many. Others see it as another demonstration of the duality found in the Novelas ejemplares. Another provocative theory is that Persiles y Sigismunda is in reality a work of Cervantes' early career, begun even before La Galatea and rapidly brought to a conclusion during the last years of his life.[2]

General Evaluations and Comments

At this point, a brief examination of the critical opinions concerning the general literary value of La Galatea and Persiles y Sigismunda will be useful in further clarifying the situation. La Galatea has, with few exceptions, failed to capture the serious attention

of the critics. Many point out the artificial and imitative nature of the pastoral genre itself and the fact that it is in part a product of, or a reaction to, the novels of chivalry.[3] Like the novel of chivalry, the pastoral novel offered an escape from reality, but, rather than an escape into a series of fantastic and marvelous adventures, it offered an escape into the tranquility and repose of the pastoral setting. Cervantes' contribution to the genre has been neglected and adversely criticized, although some aspects, particularly the language and style, have elicited praise. Fitzmaurice-Kelley condemned La Galatea for its lack of originality, calling it an imitation of an imitation of an imitation. For him, "the sole interest of the Galatea . . . is that it is the first essay in fiction of a great creator who has mistaken his road" (Chapters on Spanish Literature, pp. 145, 146). Although Rennert says it is one of the poorest of all of Cervantes' works, he also believes it to be one of the most carefully composed (Spanish Pastoral Romances, p. 116). In spite of the book's faults, Rudolph Schevill deemed it worthy of consideration for what it reveals of Cervantes' "best gifts and the charm of his unequalled narrative style."[4] Gary MacEóin objects to its lack of profundity, labelling it "pale and fanciful, . . . one dimensional, characterless and soulless."[5] Agustín de Amezúa enumerates the defects of La Galatea, which are many in his eyes, but he commends it for the high moral stature of the characters, for the fine verses and for the "aciertos de estilo, que anuncian ya al príncipe de los prosistas castellanos."[6] Valbuena Prat calls the novel "una obra mediana, lánguida y de poco interés de acción." Nevertheless, he finds stylistic progression in the work and considers the last two books to be stylistically superior

to the preceding ones.[7]

In spite of such generally unfavorable criticism, La Galatea is not without enthusiastic support. Antonio Maldonado Ruiz praises it highly: "La Galatea, en conjunto, supera a sus similares; la concepción es más profunda, y tiene, en fin, por su fuerza creadora, personalidad propia. Pero donde no admite punto de comparación es en las galas del estilo; en efecto: por curiosa paradoja, en La Galatea no se sabe qué admirar a un tiempo, si la galanura de la rima o la armonía de la prosa, que recuerda el bello estilo del Don Quijote."[8] Cervantes' recent biographer, Luis Astrana Marín, is likewise convinced of the aesthetic value of La Galatea and goes so far as to compare parts of it to the best scenes in Shakespeare's A Midsummer Night's Dream. Nonetheless, he does not find the verse to be on a par with the prose, which in his opinion is superior throughout.[9] Although some critics, like MacEóin, object to the repetition of the standard arguments on love contained in La Galatea, Marcelino Menéndez y Pelayo praised "la viveza, la gallardía, la hermosura" that Cervantes is able to lend to the commonplace doctrines of his day.[10] And while both Fitzmaurice-Kelley and Rennert failed to encounter the slightest originality in the work, Menéndez y Pelayo believes that it is the most original of all the pastoral imitations. He is supported in this opinion by Cervantes' editors Schevill and Bonilla.[11] Geoffrey Stagg bestows a rather unique honor upon La Galatea by considering it to be the source of stylistic parody in Don Quijote. He believes that Cervantes' first novel constitutes a source of phrases and allusions to which the great author constantly returned.[12] Francisco López Estrada deemed it worthy of what is probably the most exhaustive study to which it has yet been subjected in his "La Galatea de Cervantes:

estudio crítico (Laguna de Tenerife, 1948).

Even from this brief examination it is readily seen that there exist sharply contrasting opinions concerning the value of Cervantes' pastoral novel. Probably the most frequent praise that it receives concerns its language and style. If for no better reason, it certainly deserves careful attention as the first novel by the author of Don Quijote. Perhaps the harsher judges of its merits would do well to remember that, as Antonio Tovar points out, "lo que hace casi insoportable para nosotros el género pastoril es lo que precisamente le haría atractivo y famoso antaño. La novela pastoril reúne toda la tradición literaria y refunde en uno los diversos mundos logrados por los más admirados escritores del pasado."[13] One of the aspects which makes Cervantes' work so important in the literary history of Spain and the world is his awareness of the whole of past literary tradition and his achievement of bringing it all together so admirably in Don Quijote.

Unlike La Galatea, Cervantes' last published work, Persiles y Sigismunda, has not wanted for attention. All the same, as a random sampling of a few critical comments will demonstrate, it has inspired an even greater diversity of opinion than the former work. Judging by the number of editions it saw in the year of its first appearance, Persiles y Sigismunda achieved the greatest immediate popularity of all Cervantes' works. As Rudolph Schevill points out, ten editions had appeared before 1700 and it had been translated into French and Italian and from French into English (Cervantes, p. 354). This early popularity of the novel was perhaps foreseen in the aprobación written by Maestro Josef de Valdivieso who said that it contained much of "honesta y apazible recreación," and that of all Cervantes' works

"ninguno es mas ingenioso, mas culto ni mas entretenido; en fin, cisne de su buena vegez, casi entre los aprietos de la muerte, cantò este parto de su venerando ingenio."[14] A little more than a century later, in 1737, D. Gregorio Mayans y Siscar went so far as to rate this "cisne de la buena vejez" higher even than Don Quijote. Referring to Heliodorus, with whom Cervantes had said he hoped to compete, Mayans y Siscar states: "Aventajóle tambien en el estilo; porque aunque el de Heliodoro es elegantísimo es algo afectado, demasiamente [sic] figurado, i mas Poetico de lo que permite la prosa . . . Pero el de Cervantes es propio, proporcionadamente sublime, modestamente figurado, y templadamente Poetico en tal qual descripción. En suma, esta obra es de mayor invención, artificio, i de estilo más sublime que la de Don Quijote dela Mancha."[15] This unique judgement has not been repeated by subsequent critics, although Persiles y Sigismunda was held in high esteem by the German critics under the influence of Romanticism. But, according to Schevill, Friedrich Bouterwek's history of Spanish literature (1804) offers the only acclamation that the novel has received since Mayans y Siscar (Ibid., p. 7). Since that time, however, especially since Schevill's writing at the beginning of the present century, a number of new appraisals have been made of Cervantes' last work which include several more favorable evaluations. This is in part due to the inevitable attempts to "justify" the novel as the final work of the author of Don Quijote, a tendency that frequently causes critics to read more into it than is probably there. It is also in part a result of some of the more recent aesthetic studies which represent a trend toward more objective analysis.

Though it is seldom rated a good novel, neither is Persiles y

Sigismunda often judged too harshly. Fitzmaurice-Kelley answers those who point out the immediate popularity of the book by attributing this momentary fame to the already established reputation of the author. His estimate of the value of the work can be summed up in his statement that "no one need feel guilty because he has not read it" (Chapters, p. 162). Savj-López has this to say about it: "La última novela, Los trabajos de Persiles y Sigismunda, parece a veces el engendro de un calenturiento. Ningún artista se mostró tan distinto de sí mismo en los varios aspectos de su propia obra."[16] Both Entwistle and Riley see the novel as an attempt to create a prose epic and as such both regard it as a failure.[17] Riley points out the irony of posterity's judgement which considers Don Quijote, not Persiles y Sigismunda, to be Cervantes' great prose epic. Riley states that Persiles y Sigismunda is "a practical attempt to come to terms with variety by means of a more flexible form . . . . It is unsuccessful mainly because Cervantes overloads the structure" (Theory of the Novel, pp. 54, 130).

A number of critics, while they enumerate the faults of Persiles y Sigismunda, are able to find grounds for praising at least some of its features. Julio Cejador y Frauca complains of the lack of psychological depth and the tone of bland melancholy that pervades the novel, but he adds that it demonstrates that Cervantes has lost none of his powers, even at the end.[18] Another critic who is disturbed by some of the more exaggerated elements of the work is Nicolás González Ruiz. Just the same, he is captivated by the language. Upon rereading it he says "nos ha situado ante un hecho literario de gran valor. El estilo de la novela es bellísimo."[19] Astrana Marín, like Riley, condemns the excess of characters and of episodes and the overloading

of dramatic situations and objects to the "abundancia de giros y locuciones y una orgía de pensamientos y sentencias" in the language. Although Astrana finds the first chapters to be affected, he thinks that the author realized the error of his ways and that after many pages the reader may again encounter the "verdadero Cervantes." Astrana says that Cervantes displays great virtuosity in his handling of such an involved plot, especially after the ninth chapter of the second book (Vida ejemplar, VII, 429, 430).

Like La Galatea, Persiles y Sigismunda is frequently lauded as an admirable stylistic achievement. In Schevill's opinion, "the style of the Persiles is more uniformly excellent than that of any other work, and nowhere has Cervantes surpassed it in clearness and grace of diction, in the careful choice of his vocabulary" ("Studies in Cervantes I," p. 360). According to Menéndez y Pelayo, however, "La noble corrección del estilo, la invención siempre fértil, no bastan para disimular la fácil y trivial inverosimilitud de las aventuras, el vicio radical de la concepción, vaciada en los moldes de la novela bizantina: raptos, naufragios, reconocimientos, intervención continua de bandidos y piratas." He adds: "Puesta de sol es el Persiles, pero todavía tiene resplandores de hogar."[20] Menéndez y Pelayo is among those who see a division between the first two books and the second two. In his opinion the latter half of the novel contains some of the best pages that Cervantes ever wrote (Edición nacional de las obras completas, VI, 336). The style of Persiles y Sigismunda reminds Maldonado Ruiz of the style of Don Quijote (Cervantes: su vida y sus obras, p. 249) and Joaquín Casalduero states that "el Persiles es la maravilla de la lengua de Cervantes."[21] According to Orozco Díaz, who gives

Persiles y Sigismunda second place in all Cervantes' literary production, it contains at times "el estilo más artificioso, terso y brillante que creará su pluma." At other times, however, "su manera es sobria, con resonancias hacia dentro, con tono de confidencia y confesión."[22] Valbuena Prat adds the weight of his judgement when he states that Persiles y Sigismunda "contiene el estilo más apretado, más rico en matices, más elegante y terso de toda la obra de Cervantes." He goes on to praise the coordination of style and circumstance (Historia de la literatura española, II, 90, 91). Martín de Riquer, too, is enthusiastic about the style of the novel and the poetic qualities of its prose.[23]

Others who have expressed admiration for Persiles y Sigismunda include William C. Atkinson, Emilio Carilla, who calls it "una de las grandes novelas de España,"[24] Maurici Serrahima and Juan José Remos y Rubio. Atkinson attributes the failure of the novel in the eyes of modern critics to the fact that the epic is not in vogue in the twentieth century.[25] Maurici Serrahima evaluates it in the following way: "Curioso libro el Persiles. Cervantes es en él tan gran escritor como en las demás narraciones de su madurez, pero trabaja sometido a un molde que él mismo se ha impuesto como propósito, y que no es otro que el concepto admitido en su época de lo que ha de ser una narración extraordinaria."[26] Several recent studies examine Persiles y Sigismunda in this same light, as an attempt to fulfill the dictates of the prevailing literary theory of the day, and as such judge it to be a remarkable achievement.[27]

As with La Galatea, no general accord is to be seen concerning the value of Persiles y Sigismunda. Critics who praise it do so, as

they do La Galatea, largely on the basis of language and style. A number of them believe that the novel must be given serious consideration in order to achieve an understanding of the whole of Cervantes' work.[28] More critics than not accept Persiles y Sigismunda as Cervantes' last work, which means that it is separated from his first novel, La Galatea, by a lapse of more than thirty years. Considering this fact, it is interesting to observe the number of these same critics who in some way connect the two in their comments. Often they are mentioned together in order to point out certain excesses of Cervantes' prose, or simply to condemn them as his poorest works. Atkinson states that they represent the critics' two obstacles to full appreciation of their author ("Enigma," p. 242). Menéndez y Pelayo and Astrana Marín also point out the faults that the two novels have in common.[29] Others, however, have encountered more essential relationships between them. Otis Green, for example, asserts that the love of Persiles for Sigismunda is that same "absolute love" that is found in La Galatea, in El amante liberal and in La española inglesa.[30] Emilio Orozco Díaz states that La Galatea and Persiles y Sigismunda "emanan de una ilusionada aspiración, preferentemente literaria la primera; vital y espiritual la segunda" ("Una introducción al Persiles," p. 221). After indicating that in La Galatea Cervantes exalts Ariosto and in Persiles y Sigismunda he honors Tasso, Atkinson asks whether or not the "truth" of the one novel may not be the same as the "truth" of the other ("Enigma," p. 247). Juan Chabás believed that he could discern a stylistic affinity between certain passages of the two novels. He sees two main currents in Cervantine language and style, the popular on the one hand, and a more polished and refined language on the other, "penetrada por el

fervor italianizante."[31] Schevill also found certain parallels between La Galatea and Persiles y Sigismunda ("Studies," p. 694). Entwistle claims that La Galatea contains, in Lisandro's story, the first exemplary novel. He sees all of Cervantes' prose work as an extension of the exemplary technique, but he is convinced that, in the case of Persiles y Sigismunda the technique has outlived its creator, "leaving a surplus that was never exploited."[32]

"La Galatea" and "Persiles y Sigismunda" Considered as Representative Works of the Renaissance and Baroque Periods

The issues raised by the existence of these two novels at the opposite extremes of Cervantes' literary career have been further complicated in recent years by the increased amount of attention that has been given to the problem of the Baroque in Spanish literature and the resulting Renaissance-Baroque antithesis about which there has been so much discussion these days. The entire question of whether or not Spain ever witnessed a true Renaissance has never been settled to the satisfaction of all, however, and this fact renders the situation more confusing that it inherently is. The problem has frequently been avoided by literary historians by simply lumping together most of sixteenth- and seventeenth-century Spanish literature under the label "Siglo de Oro." This hardly suffices if anything more specific is intended than that general period of time in which Spanish letters flourished. It is generally acknowledged that this very broad span of time encompasses several phases or styles. How these different phases should be classified, however, is not a matter of general agreement. Helmut Hatzfeld, one of the most persevering proponents of Baroque studies, divides the period in the following manner:

Renacimiento	1530-1580	(Luis de León)
Manierismo	1570-1600	(Góngora)
Barroco	1600-1630	(Cervantes)
Barroquismo	1600-1681	(Calderón)[33]

It is interesting indeed to note that Hatzfeld lists Cervantes as the representative writer of what he calls the "Barroco" style.

The remarks of some commentators on the period, such as Ramón Menéndez Pidal, appear to be paradoxical. He asserts that the age of great discoveries, coming at the end of the fifteenth century, results in a reaction against the form and style of the novel of chivalry and the pastoral novel. This would lead one to expect a trend toward the more straightforward style of the chronicle, since the appeal of imaginary wonders is supplanted by an interest in real ones, but Menéndez Pidal outlines most of the following century as an affected age in which the language of "extreme beauty" is the natural one. By the end of the sixteenth century, however, truth and beauty are no longer regarded as one and the same. Cervantes' period, according to Menéndez Pidal, sees another change, a loss of faith in the natural, and the artistic value of affectation begins once again to assert itself.[34] This is more or less in harmony with the divisions made by Hatzfeld and could be used to support the hypothesis of Cervantes' baroqueness.

Karl Vossler, in his discussion of the language of the "Siglo de Oro," mentions just three stylistic levels, the popular, the classical and the courtly. Of these, the classical language "representa en los siglos de oro un papel femenil, suavizante y de humildad."[35] Vossler sees the Utopian literature of this period as representing a basically conservative force which conflicts with the essential realism of the

Spaniard. According to him, Spanish literature of nature lacks the clarity and serenity of its Italian counterpart. Its style is therefore less classical, less peaceful, with less color, less beauty and less sensual harmony.[36]

In describing the aesthetics of the Renaissance, Catharine Gilbert and Helmut Kuhn portray the artist of the period as one whose ideal allows him to take any measure for the sake of beauty. Thus he feels completely free to interfere with nature at will. These two critics view the progression from Renaissance to Baroque in this way: "Once feeling his own strength, the artist is started on a road which makes him substitute human reason for divine nature, and human pleasure for virtue and piety. More and more attention was given to the embroidering of the veil, to the balancing of periods, and to the introducing of conceits, to Euphemism, to twisting the columns and billowing the surfaces, to the play and effectiveness of the outward show itself-to the barroque."[37]

Leo Spitzer, discussing Cervantes' free intervention in Don Quijote, calls such an attitude on the part of the author an assertion of the "Renaissance pride of the poet."[38] The same writer considers the artistic achievement of Cervantes to have been to "transform the raw material of the Renaissance philosophical themes into poetry, turning ideas into poetry."[39]

Manuel García Puertas divides the Spanish Renaissance into two stages: "una inicial, que abarca algo más que la primera mitad del s. XVI y está dominada, en la política, por Carlos V, y en lo ideológico por la influencia erasmista y la tolerancia religiosa, y una segunda, signada por los Felipes y el repliegue de la expansión,

la intolerancia religiosa, la hegemonía española en el Concilio de Trento (1545-1563) y el amplio triunfo del barroco."[40]

Rafael Lapesa, in summarizing the characteristics of Renaissance language in Spain, points out the tendency to emphasize the similarities between Spanish and Latin on the one hand and the exaltation of nature on the other, which brought about a cultivation of vernacular language. Lapesa sums up the stylistic differences of the period by saying that "en casi todo el siglo XVI domina el criterio de naturalidad y selección; la literatura barroca del siglo XVII se basa en el de ornato y artificio."[41]

Rafael Schiaffino also emphasizes the cultivation of the vernacular during the Renaissance. For him, the Italianization of Castilian which occurs at this time is the result of systematically applying the Italian precepts of Dante as outlined in his De vulgari eloquentia and Pietro Bembo in his Prose della volgar lingua (1525). According to Schiaffino, Cervantes does no more than apply to Castilian "las mismas directivas que en Italia había visto triunfantes."[42]

Statements concerning the Baroque have become more frequent in recent years. There have been attempts to reevaluate much of seventeenth-century Spanish literature in regard to the Baroque. Often this attempt is made by setting the literature produced in the latter century off against that produced in the preceding one, or by contrasting the Baroque standards with those of the Renaissance. Although inevitable, this approach seldom produces conclusive results.

The initial responsibility for the introduction of the Baroque concept into literary studies belongs in a large degree to Heinrich Wölfflin, who, in his renowned work Renaissance und Barock (1888), suggests that the contrast between Ariosto's Orlando Furioso and

Tasso's Gerusalemme liberata is comparable to the distinctions between the Renaissance and the Baroque in painting.[43] The establishment of more or less concrete criteria for distinguishing these two styles in painting led, as could be expected to a transference of the same criteria to works of literature and probably to an overemphasis of the purely stylistic aspects of a given work. Several studies have made direct application of Wölfflin's principles to literary pieces in an attempt to fix them clearly as either Renaissance or Baroque. The results have not always been satisfying, but some worthy studies have appeared. One in French literature which deserves mention is Sister Mary Julie Maggioni's analysis of the style of Pascal's Pensées. The Sister sums up the Baroque as an attempt to bring into focus even that which lies beyond the ultimate point in perspective. She emphasizes the restlessness of Baroque art, the broken forms and the constant movement which she calls a "va-et-vient that can find no repose because its aim is to bring into proximity two points that are at a distance one from the other, one of which is 'seen' only with the mind's eye." There is an attempt to "unify disunity" in the Baroque.[44]

Direct application of Wölfflin's principles has been attempted in Spanish literature also. A notable example is Roaten and Sánchez Escribano's study of Spanish drama of the Golden Age.[45] In his "Reflections on a New Definition of 'Baroque' Drama," A. A. Parker provides an excellent summation of the principles furnished by Wölffin's categories as applied by Roaten and Sánchez Escribano. According to this scheme a "Renaissance" play would require: "A single plot; a succession of distinct scenes along a single line of development to a clearly anticipated ending; logical development without

distracting elements; relative independence of each scene, which is yet linked to the others like beads threaded on one string; minimum number of characters and dominance of the single theme with the constant suggestion of inevitability."[46] Parker paraphrases and quotes Roaten and Sánchez Escribano to show that as applied to "Baroque" drama the categories would produce the following effects:

> Painterly: the use of several plots, which are not sharply distinguished but which fuse and are interwoven with restless movement from one to the other; the play however is conceived as a whole and plot and subplots are indivisible. Recession: "Incidents are united into plots which steadily merge with each other as if they were aiming at one principal idea. These plots finally converge at the end of the play on the chief motif." Open form: the avoidance of an obviously logical development by the introduction of seemingly distracting elements and by disguising the primary importance of the main theme. Absolute unity: "In spite of distractions, a single motif dominates strongly. At the end, all plots and subplots fuse into one motif." Unclearness: "There are more characters and plots than are strictly necessary for the development of the chief motif. This obscures the clarity of the development of the plot." (Ibid.)

Parker, however, fully rejects the idea that Spanish drama can be divided into Renaissance and Baroque with such ease. According to him, there is a clear "organic growth" evident in the development of sixteenth- and seventeenth-century theatre. The rigid application of Wölfflin's principles as adapted by Roaten and Sánchez Escribano would require that a major portion of sixteenth-century plays be classified as Baroque (Ibid., p. 151). Obviously the result would be quite similar if applied to the pastoral and the chivalric novels.

Parker's objections are scarcely heeded by Ruth Elizabeth Jones,

whose dissertation on the "Baroque elements" of Persiles y Sigismunda leans heavily on Wölfflin's principles and the Roaten and Sánchez Escribano adaptation of them. Her definition of the Baroque in literature stresses the inextricable unity of all plots and subplots, the unclearness that results from vast movement and frequent digression and the extension or "elongation" of time ("A Study of the Baroque Elements," p. 58). Jones is convinced that Persiles y Sigismunda is a Baroque masterpiece and sets out to prove it by showing how the plot, the treatment of the characters, the setting, and the narrative technique neatly fit her definition of the term.

The idea of "organic growth" in the work of Cervantes is more appealing than that of a sharp division between the two levels that are demonstrated in it. As for a facile labelling of these two levels as Renaissance and Baroque, one immediately recognizes the incongruity. Judged by the principles set forth above, La Galatea lies clearly outside the Renaissance scheme and rather closely resembles the Baroque. The critics have yet to suggest the possibility that La Galatea too may be a Baroque work.

The Baroque Defined

In spite of its ambiguities, the term Baroque has become well established as a general name for seventeenth-century literature and has largely supplanted such finer distinctions as gongorismo, culteranismo and conceptismo which were once in vogue (Wellek, Concepts of Criticism, pp. 89, 119, 120). It may be helpful to examine a few of the applications which have been given the term. The French scholar Gonzague de Reynold has this to say about the century in question: "De la Renaissance, le XVII^{e} siècle est la

continuation; il est aussi, et plus encore, une réaction entre elle."[47] He mentions the origin of the word Baroque as a jeweler's term for an irregularly shaped pearl and indicates that by extension it came to mean "quelque chose d'irréguliér, de bizarre, de choquant" and goes on to define Baroque art as "l'art dégénéré qui succède à la Renaissance et contre lequel se produit la réaction classique, de telle sort qu'il apparaît comme un fléchissement entre l'art de la Renaissance et l'art classique" (Ibid., p. 127, 128).

The authors of the Dictionary of World Literature discuss the controversial origin of the term Baroque and state that it was first used by the classicist critics of the late eighteenth century to denounce the non-classical tastes of the preceding century. They define Baroque style as "one that deliberately rejects the finite for the infinite and the indefinite, that sacrifices harmony and proportion to dynamism, that chooses the antithetical and the explosive, the playful and the obscure." They go on to state that "The Spanish 'Golden Age' has produced the most extreme Baroque forms."[48]

Alejandro Cioranescu also points out that the term had, when first applied to literature, a pejorative force. He adds that nowadays almost the entire seventeenth century is classified under the Baroque label. Concerning the relationship between Baroque literature and painting, Cioranescu states that the Baroque writer deliberately seeks effects comparable to those in painting.[49]

Joaquín Casalduero, who views Persiles y Sigismunda entirely from the Baroque standpoint, expresses the essential difference between the Renaissance and Baroque attitudes as follows: "El Renacimiento idealiza el mundo, el Barroco, habiendo contemplado el

ideal una sola vez, lo reproduce inmediatamente."[50]

In an article on nature and rhetoric in Persiles y Sigismunda, Emilio Carilla says that the Medieval, Renaissance, Baroque and Neo-classic poets all treat nature in the classic way. It consists of a gentle, harmonious and stylized landscape which forms the background against which man is presented. Carilla believes that the Baroque is a continuation of Renaissance tradition with the fundamental difference that nature, in the Baroque work, is really of primary importance and at times even overshadows the human figures.[51]

The Baroque attitude is frequently linked to the Counter Reformation in Spain. One critic who seeks the beginnings of Baroque style in the literature of the Counter Reformation is Stephen Gilman. Gilman sees the use of perception as a guide to reality as an essential characteristic of the Renaissance. The reality of the Renaissance is a selected one, however, and it is the new centering of man within perspective, which is what the pastorals really represent, that is the distinguishing feature of the Renaissance. Opposed to this, according to Gilman, is the Counter Reformation with its "logical, conscious and ruthless attempt to build finality for man in the infinite and eternal."[52] Gilman sees in works of theological interpretation and persuasion that were directed toward the laity a deliberate attempt to distort, to make the reader aware of the unreliability of the senses, an attempt to destroy the Renaissance unity of man and world and thus promote the cause of the Counter Reformation. Gilman believes that Baroque style is the artistic product of these sermon-like writings (Ibid., pp. 93, 97, 99).

Helmut Hatzfeld sums up the Baroque in both art and literature

as an employment of "dynamic forms" which express a boundless restlessness and which develop in opposition to "the static forms of the self-sufficient Renaissance."[53] Hatzfeld warns against the identification of "the Baroque, as a cultural, representative, and international style of the highest aesthetic value" (Ibid., p. 115). with such manneristic exaggerations as conceptismo and culteranismo, etc. He continues, denying that comparative literature can imitate art history by connecting the Baroque and the Counter Reformation through the religious subject matter because the religious aspect is "extrinsically" present only in secondary works. Masterworks contain these aspects only intrinsically. Literature is, however, linked to the Counter Reformation through Aristotle's Poetics which provides "the basis of a new formal humanism" ("A clarification," p. 117).

Hatzfeld describes the Baroque-Renaissance opposition as "an aesthetic, cerebral, rational, and critical handling of antiquity as opposed to the older ethical, vital, emotional and naive Platonic humanism which ventured to find in the pagan beliefs the revelation of a dim, symbolic, but divine truth, forming a parallel to Biblical revelation" (Ibid., p. 118). In Hatzfeld's eyes, the Baroque involves first of all a destruction of humanist and Renaissance values and standards and secondly a reconstruction in the form of idealized symbols of spiritual value. He sees the Baroque as "a living style," infused with Aristotelean humanism as sponsored by the Council of Trent. Writers were made aware, by the moralizing tendency, of the importance of refined language. In literature these tendencies lead toward fusion as opposed to sharp contours, which shows up in literary style as what Hatzfeld calls chiaroscuro--it

is interesting to note his use of an art term--and the frequent employment of an echo device. The new faith of the "homme ouvert" of the seventeenth century, who is filled with "the dignity of the divine," can only be expressed in "forms of majesty and magnificence." The combined result of these tendencies is "a spontaneous, original and logical constellation which is unique in history. This configuration of traits constitutes . . . a style, the Baroque style of the Romance and Catholic countries of Europe during the seventeenth Century" (Ibid., pp. 120, 139).

In brief, this is what the critics have had to say about Renaissance and Baroque styles in Spanish literature. There is, quite obviously, a great deal left to be done before a more specific definition of these two "styles" may be offered. But how does all this affect Cervantes and his position in the development of Spanish literature?

Cervantes' Position Within the Renaissance-Baroque Scheme

More than twenty years ago, the same Helmut Hatzfeld, while reviewing the trends of Cervantine criticism over the preceding thirty years, made the statement that the really crucial question had come to be whether Cervantes was a Renaissance or a Baroque writer. Hatzfeld himself is, of course, one of the greatest propagators of the notion that Cervantes is Baroque, particularly in Don Quijote, and believes that it is precisely the Baroque opposition to the Renaissance which is the greatest contribution that Spain has bequeathed to modern Europe.[54] Hatzfeld believes that his contentions are firmly supported by Casalduero's Sentido y forma de "Los trabajos de Persiles y Sigismunda," and other such works. Alejandro Cioranescu is likewise

convinced of the fundamentally Baroque nature of Cervantes' works. He declares that "Desde el punto de vista de la técnica literaria, no cabe duda que a la base de la imaginación de Cervantes se debe buscar un conflicto barroco."[55] Leading one to expect the shift toward the Baroque that is claimed in Cervantes' later work by Hatzfeld, Casalduero, and others, is Criado de Val's comparison of the Porrás de la Cámara versions of Rinconete y Cortadillo and El celoso extremeño with the versions published by the author. Assuming that the differences between the two versions are due to revisions later made by Cervantes himself, Criado de Val finds, among other phenomena, an occasional manifestation of what he vaguely calls "una tendencia al barroquismo."[56] Juan Chabás is another who, despite what he regards as a Cervantine resistance to "mannerism" in language, finds traces of "las encumbradas formas del barroco."[57]

Although quite an impressive list of critics who believe that Cervantes is basically a Baroque writer can be compiled with little trouble, there is also a large number who remain convinced that he is Renaissance. The renowned German hispanist, Ludwig Pfandl, emphatically denies any connection between Cervantes and Baroque style and calls him a typical Renaissance writer. In fact Pfandl even suggests that Cervantes was aware of the "dangers" of the Baroque attitude in Spain and the possibility of its splitting a politically disillusioned nation through a failure to provide a compromise between the mystic on the one hand and the pícaro on the other. Pfandl flatly declares that "Cervantes ist kein Barockmensch und darum auch kein Barockdichter."[58]

Referring to Casalduero's Baroque interpretations of Cervantes, William Fichter says that "no faltarán lectores . . . que estarán de

acuerdo conmigo en que no habiéndose aún establecido con claridad qué es el barroco, resulta prematuro definir el arte de Cervantes con tan exclusivo apoyo en este concepto.[59]

Cejador y Frauca defines Cervantes' taste as "exquisite" through his fondness for Renaissance precepts which he acquired in Italy. Nonetheless, he sees in him something more than the embodiment of the Renaissance. "Había nacido para elegante escritor renacentista y la escribió elegantemente; pero mucho más para algo más hondo y de mayores alcances, para escritor castizamente español y novelista de cosas bien escritas y no soñadas, sino reales" (Historia de la lengua, p. 190).

Menéndez y Pelayo finds nothing in Cervantes that varies significantly from the literary doctrines of the day (Edición nacional, II, 267). Martín Alonso also encounters in Cervantes a direct reflection of Renaissance ideology. He denies that Cervantes' word plays and puns are a manifestation of conceptismo.[60] Otis Green labels Cervantes a "Renaissance Neo-Platonist in temperament," adding that the Neo-Platonist influence is most strongly revealed in La Galatea. He does suggest that there is a tendency toward the Baroque in Persiles y Sigismunda, however, which is evident in the uniting of dream and reality, of the particular and the universal, etc., and which anticipates Calderon's La vida es sueño (Spain and the Western Tradition, I, 187, 205).

In his worthy study of Cervantes' theory of literature, E. C. Riley sums up the Cervantine attitude as follows: "Cervantes' theory of prose fiction is predominantly neo-Aristotelian, in the manner of the major Italian and Spanish poetics of the later sixteenth and early seventeenth centuries, though compounded with neo-Platonist doctrines

and other ingredients" (Theory of the Novel, p. 10).

The breach between the critics who understand Cervantes as either Renaissance or Baroque comes into sharper focus upon examining the way in which the two novels under study have been classified. Fitzmaurice-Kelley points out what he calls a deliberate latinization of the language in La Galatea in imitation of Sannazaro (Chapters on Spanish Literature, pp. 146, 147). Rennert sees the Spanish pastoral novel as an offspring of the Renaissance and emphasizes its imitation of the Italian genre (The Spanish Pastoral Romances, pp. 16, 117). It has been seen that La Galatea is, for Astrana Marín, a perfect interpretation of Renaissance sensibilities (Vida ejemplar, III, 255). López Estrada, the most careful student of La Galatea to date, affirms that in that novel Cervantes shows himself to be "renacentista pleno," but that he also displays an intuition of literary tendencies to come ("La Galatea" de Cervantes, p. 68). Orozco Díaz emphatically states that Cervantes is a Renaissance writer. For him, Don Quijote is the last of the novels of chivalry, a Renaissance genre. As indicated previously, Orozco Díaz sees a connection between La Galatea and Persiles y Sigismunda and he finds the same central relationship with the Renaissance in the latter novel that he finds in the former ("Una introducción," p. 214). Valbuena Prat calls the prose of La Galatea idealized, rhythmic and Renaissance (Historia, II, 30). And, finally, Martín de Riquer may be added to the list of those who emphasize the numerous imitations of the Italian pastoral in La Galatea (Cervantes y el "Quijote," p. 34).

Only a very few critics have associated the language, style and structure of La Galatea with the Baroque. Among these few are Samuel

Gili Gaya and F. Egea. The former detects something Baroque about the ending of La Galatea. The first part of Cervantes' pastoral novel ends with a call to battle, "como si en el desarrollo academicorrenacentista del amor fuese a irrumpir en anhelo gesticulante del barroco."[61] Egea, while he states that the aesthetic of La Galatea aspires to imitate that of the Italian Renaissance, believes that the work contains marked concessions to the Baroque.[62]

Several critics, including William Atkinson and Sanford Shepard, perceive a mid-career shift in the style of Cervantes. The cause is attributed largely to his having come under the influence of the theorist Pinciano.[63] Riley believes that the big change occurs between La Galatea (1585) and Don Quijote I (1605), after which there is essentially no difference up to the end of the novelist's life. The period between Cervantes' first novel and the first part of Don Quijote coincides, according to Riley, with the impact of Italian critical theory that was beginning to make itself felt in Spain (Theory of the Novel, pp. 11, 12, 13).

As with La Galatea, there exist many ambiguous statements and a general lack of agreement concerning the value and classification of Persiles y Sigismunda. Casalduero, who has made one of the most extensive studies that have been done on Persiles y Sigismunda, believes that the abrupt geographical change from the northern to the Mediterranean zones is clear evidence of the Baroque structure conceived by Cervantes. He insists that these are the two worlds that recur in Baroque works and is convinced that the "unity" of the novel derives from the opposition of these two geographic regions (Sentido y forma, p. 16). This opposition of two geographical zones into which

the novel divides itself tends to support those who seek to link it with the Baroque through the Counter Reformation attitude that they claim is demonstrated throughout.

While still supporting the thesis that Cervantes is wholly a Renaissance man, Astrana Marín admits that the language of the first few chapters is affected, but says that Cervantes soon discovered "las falsas elegancias del cultismo," which are not Baroque he assures, adding that after a number of pages one meets again with "el verdadero Cervantes" (Vida ejemplar, VII, 428). Although Orozco Díaz believes that there is a relationship with the Renaissance in both Persiles y Sigismunda and La Galatea, he also finds that at times there is present in the former "galas de pleno barroquismo" ("Recuerdos y nostalgias," p. 395).

If this represents, as it seems to, Cervantes' preference as his career advanced, it would support those who contend that his later work becomes markedly Baroque. Emilio Carilla says that Persiles y Sigismunda is an intentionally disordered work, an aspect typical of the Baroque as he sees it.[64] Maurici Serrahima considers the novel to be an anachronistic "dignificación literaria de las convenciones existentes que, al aparecer el Quijote, se vieron anticuados" ("Del Quijote al Persiles," p. 5).

Some critics, like Juan Remos, while acknowledging that much of contemporary criticism places the style of Persiles y Sigismunda within the Baroque, themselves remain unconvinced. Remos affirms that there is no evidence of either culteranismo or conceptismo in the novel, but does encounter in the second two books a "dinamismo no disimulado y una conjunción de epítetos no usual en los primeros libros." Remos

goes on to caution against the assertion that the differences between the two halves of the novel constitute reflections of the Baroque ("Persiles," pp. 180, 181, 182). It has already been seen that Otis Green finds in Persiles y Sigismunda an anticipation of Calderón's La vida es sueño (p. 23, above). Rafael Lapesa says that there exists in the novel a process of spiritual perfection that is taken from the exemplary novel La española inglesa. Baroque art, he continues, finds in such an atmosphere the necessary background against which it is possible to represent a symbolic drama "y lo aprovechó para representar ante nuestros ojos la mayor de las maravillas, el destino sobrenatural del hombre."[65]

The Scarcity of Objective Analysis of Cervantes' Language and Style

From the foregoing cursory review of critical remarks regarding both the literary value of La Galatea and Persiles y Sigismunda and the classification of the two novels as either Renaissance or Baroque, the general lack of accord should be apparent. There is an overabundance of vague ambiguous statements and a notable lack of concrete evidence to support such claims as are made. Adequate studies of Cervantine language and style, strange as it may seem, are comparatively rare. In view of the fact that Cervantes occupies a position of extreme importance in the development of Spanish prose, and indeed in the development of the novel itself, this neglect is difficult to understand. Several studies do exist whose conception is of monumental proportions, but which prove to be of little use to the investigator of style because of their disregard for statistical or frequency factors, or carelessness in the selection of texts, etc. Julio Cejador y Frauca's two-volume classic, La lengua de Cervantes (Madrid: Establecimiento

tipográfico de Jaime Ratés, 1905), is profoundly disappointing in this respect. The first volume, a dictionary of Cervantes' vocabulary, does little more than provide leads for the stylistic investigator since it fails, for example, to indicate preferential choice through analysis of frequency. The second volume, a grammar, in spite of a remarkably complete job of classification and ample lists of examples of each usage, falls equally short for much the same reason. A wholly statistical approach would also tend to be misleading, but complete failure to take these factors into account results in assigning an indeterminate value to any given linguistic or stylistic phenomenon. This is especially unfortunate in the case of a word that happened to be undergoing a semantical shift at the time and is employed in both meanings by Cervantes.

Another much more recent but correspondingly ambitious study, which proves to be all but useless because of its several shortcomings, is Carlos Fernández Gómez's Vocabulario de Cervantes (Madrid: Real Academia Española, 1962). Once again, a complete lack of consideration for frequency factors renders a seemingly exhaustive study little more than a starting point for the student who wishes to examine stylistic development in Cervantes. A word count of Don Quijote, which is included as an appendix, could have been of much use if it were not largely inaccurate because it is based on a modern edition that, for example, obviously modernizes many of the archaic forms Cervantes employed for stylistic effect (the edition used is not indicated). It is indeed unfortunate that a scholar would go to such an expense of time and trouble to produce a work that is of so little value, when, with a minimum amount of additional effort, he could have produced a

very useful and significant study.

A study that is comparable to but less comprehensive than Cejador's grammar is L. Weigert's Untersuchungen zur Spanische Syntax auf Grund der Werke des Cervantes (Berlin: Mayer und Müller, 1907). Although Weigert takes into consideration the complete works of Cervantes and gives fairly detailed listings of samples of selected syntactical features, the work is of little practical value. Again, there is no statistical analysis and no consideration is given to the relative frequency of the features studied. The study consists largely of a classification of examples according to type and there is no attempt to list them with regard to individual works.

Perhaps the most renowned study of Cervantes' language and style is Helmut Hatzfeld's analysis of Don Quijote.[66] Hatzfeld's work represents the most comprehensive analysis of the language and style of any of Cervantes' works that has been done. It is also one of the pioneer studies of its kind, and is therefore the natural point of departure for subsequent studies in Cervantine style. Hatzfeld bases his interpretation of Don Quijote on the analysis of carefully selected linguistic features. He succeeds admirably in distinguishing various stylistic levels as determined by previously existing literary traditions. Leo Spitzer is led to criticize Hatzfeld's methods, however, for a failure to integrate these historical styles into one Cervantine style that would reveal the unique personality of Cervantes himself.[67]

Spitzer's own study, "Linguistic Perspectivism in the Don Quijote,"[68] represents another interpretation based on selective analysis. Though it is a remarkable piece of work, its biggest shortcoming is Spitzer's

own unique method in which the author's intuition and personal background play such a vital role. It is not an approach that can be applied by anyone to any given work and it is much more suitable to the interpretation of individual texts than to comparative analysis.

Paralleling Hatzfeld's approach to a degree is the section on language and style in López Estrada's study of La Galatea (see n. 1, above). In addition, several studies have been done on certain individual style features. Margaret Bates, for example has made a study of Cervantes' use of the concept of discreción.[69] Negation in Don Quijote has been investigated by Rudolph Haynes.[70] Ames Haven Corley has made an interesting examination of "Word Play in the Quijote."[71] And Emilio Nañez has studied the conditional sentence as employed by Cervantes.[72]

Studies Involving Frequency Analysis

As indicated before, the above mentioned studies on Cervantine language and style generally ignore the question of frequency, tending to avoid any form of statistical analysis. It is not intended that this should necessarily be considered a fault and it certainly must not be understood that statistical analysis is judged to be the one essential element of stylistic studies. However, for the purposes of comparative analysis, an evaluation of statistical factors is necessary and unavoidable. The scarcity of such studies, where Cervantes is concerned, is one of the reasons why more concretely verifiable statements about the characteristics of his style have not been possible. The few studies of this nature that have been done prove to be quite useful at times.

George Griffin Brownell has applied such an approach to the

position of the attributive adjective in Don Quijote, as has Emilio Nañez in La Galatea.[73] Criado de Val, attempting to establish the authorship of La tía fingida, makes an extensive statistical study of -ra and -se imperfect subjunctive, future subjunctive, and conditional verb forms in Cervantes' Novelas ejemplares.[74] The pronoun of address in Don Quijote and the Novelas ejemplares has been studied by Arthur Sloan and Paul Rogers, respectively.[75] The object pronoun has been subjected to similar scrutiny by Juanita Demmer and Leavitt Wright.[76] In addition to his studies of the conditional sentence and the attributive adjective, Nañez has also studied the use of the diminutive in La Galatea.[77] Another study that employs statistical analysis for comparative purposes is John J. Allen's "An Analysis of the Language and Style of Cervantes' Las dos doncellas and El casamiento engañoso."[78]

The Need for More Objective Studies

The relative infrequency of such objective studies does not make the task any easier for the student of Cervantine style. The real need is for a concordance of the complete works of Cervantes. The lack of such a reference necessarily makes for a greater amount of subjective interpretation in any attempt to comprehend the development of Cervantes' style. The need for this kind of study has been pointed out frequently. Emilio Carilla says "Son bien escasos los trabajos realmente buenos." ("Testimonio de épocas artísticas," p. 72). Fichter, in his review of Cervantine criticism from 1937 to 1947, states "Mucho queda por estudiar del estilo de Cervantes, tanto desde el punto de vista histórico como desde el estético, y quizá entre las más importantes e interesantes tareas que quedan por hacer esté un examen más minucioso de sus obras en busca de reflejos de su temperamento

artístico ("Estudios cervantinos recientes," p. 199). Menéndez y Pelayo complains that the "valor estético" of Persiles y Sigismunda had still not been correctly appreciated ("Cultura literaria de Miguel de Cervantes," p. 95). Emilio Robledo quotes Astrana Marín's statement that "nos hace falta todavía, además de la edición crítica de varias de sus novelas, un lexicón o tesoro de sus voces y frases y un estudio integral sobre su estilo."[79] Cejador's and Fernández Gómez's works do not fill the order. Indeed, Cejador himself comments on the need of a concordance in order to insure accuracy and completeness (La lengua de Cervantes, I, 8). In his study of La Galatea, López Estrada indicates the lack of such works of reference for the entire period: "faltan diccionarios históricos, vocabularios de autores renacentistas que permitan un contraste con el léxico del autor, para notar sus pecularidades, no por la simple relación de palabras sino por la intensidad de su uso, por las circunstancias del mismo, intenciones estéticas, etc." ("La Galatea" de Cervantes, p. 121). Rafael Osuna also points out the need for further investigation of style and originality in the treatment of the pastoral, two areas that "siguen todavía sin estudiar en su verdadera profundidad."[80] And finally, speaking about the status of style studies in general, Thomas Munro outlines the need for the "objective, descriptive study of styles,"[81] It is clear that the absence of the more objective type of study called for by these critics only invites more of the highly subjective interpretations, such as Casalduero's, which, while often brillant and offering profound insights into the work being studied, do little to fix definitively the status of the work or to settle the question of stylistic development that is so important to us in the case of

Cervantes.

The Problem of "Persiles y Sigismunda"

Though the primary concern of the present study is the comparative analysis of La Galatea and Persiles y Sigismunda, the latter work involves a question that requires special attention, the question of chronology. Although Persiles y Sigismunda, appearing posthumously, is the last published work of Cervantes, just when it was written has by no means been established. Coming as it does, on the heels of the great masterpiece Don Quijote, it becomes difficult to explain it as Cervantes' last major composition. As Martín de Riquer points out, it is so different from Don Quijote in all aspects, that it cannot be stated with any certainty just when Cervantes was at work on it.[82] Federico Sánchez Escribano endorses this opinion and furthermore thinks that "buscar y fijar la cronología de las obras de Cervantes es perder tiempo." He states that after 1588 the Cervantine spirit is gravitating between the Renaissance and the Baroque.[83] Mack Singleton states that Persiles y Sigismunda is so unlike Don Quijote that it could conceivably be considered the work of someone else. Singleton thinks that there is insufficient evidence to conclude that it was written at the same time as Don Quijote. He emphasizes that to see no connection between the chronology of Cervantes' works and their maturity of composition is tantamount to seeing no development in Cervantes as a writer, to seeing him as a "genius-by-accident" ("The Persiles Mystery," pp. 227, 228, 229). On the other hand, Riley says that "The coexistence in Cervantes' fiction of two worlds that are recognizably distinct reflects the potential disparity between the two aspects of verisimilitude,

the ideal and the possible" (Cervantes' Theory of the Novel, p. 223). Nicolás González Ruiz pinpoints the crux of the problem when he says that it is strange that Cervantes, "en las horas de su más jugosa madurez literaria, cuando ha dado luz a la segunda parte del Quijote, se disponga a escribir la obra que él quisiera situar en la cumbre de su producción, y la encaje deliberadamente en el género híbrido que llamamos novela bizantina."[84]

In summing up the efforts that have been made to unravel the "mystery" of Persiles y Sigismunda, Singleton states that two general theories have prevailed: 1) that it was written more or less in one piece at the end of Cervantes' life; and 2) that parts of it were written after 1609, but that much of it represents scattered efforts of Cervantes before and after that date. Singleton himself rejects both of these theories and proposes a new one of his own, namely, that Persiles y Sigismunda is artistically much closer to La Galatea than it is to Don Quijote. Therefore, the similarities frequently mentioned between the two exist because both are works of Cervantes' first period. He goes even further in suggesting that the last work actually antedates the first by from ten to fifteen years ("The Persiles Mystery," pp. 229, 235, 236).

Singleton's theory has been enthusiastically accepted by a few and wholeheartedly rejected by others. Many of the critics who have directed attention to the similarities between La Galatea and Persiles y Sigismunda, inadvertently or not, support his claims. Remos says that, although Persiles y Sigismunda was concluded during Cervantes' last days, it was begun in his youth, not far in time from La Galatea. He is convinced that it is a work of youth ("Persiles," pp. 160, 161).

Schevill, who recognizes several affinities in the two works, says that it may be assumed that Cervantes was "younger at heart" when he wrote the later one than at any other period in his career (Cervantes, p. 357).

Some reviewers are intrigued by Singleton's theory, but feel that there is not enough proof to accept it without qualifications. Emilio Carilla is attracted by the idea, but says it is not solid enough to destroy the traditional notions about the novel. The "Baroque" elements, the abundance of religious material and "other" aspects lead him to assert that it is largely a work of the novelist's last years (Introducción al Persiles," p. 279). López Estrada takes note of the closeness of Cervantes' early and later thought as interpreted by Américo Castro, but declares that this affirmation does not invalidate Singleton's claim. However, López Estrada is convinced that the idea is still insufficiently proved and because of "razones de orden estilístico" cannot accept it ("La Galatea" de Cervantes, pp. 8, 132, n. 1). Sánchez Escribano bluntly states that it is an error to consider Persiles y Sigismunda an earlier work ("El sentido cervantino," p. 33). Rafael Lapesa also thinks that Singleton is mistaken. He agrees with Castro that the novel simply represents a return to a type of narration that Cervantes had surpassed with Don Quijote ("En torno a La española inglesa y el Persiles," p. 386). Amado Alonso launches a vitriolic attack against Singleton, claiming that his article deserves condemnation not so much for its arbitrary thesis as for the weak arguments which support it.[85] Certainly Singleton has not settled the problem, but he has offered a possible solution that ought not be ignored.

Among those critics who believe that Persiles y Sigismunda represents various periods throughout Cervantes' career are Green, Remos, and Savj-López. Green emphasizes the haste that he believes is apparent in the last chapters (Spain and the Western Tradition, I, 202). Remos calls it one of Cervantes' first productions, but one that he neglected to finish until the seventeenth century. Remos agrees to a large degree with Singleton except that he believes, for "razones estilísticas," that it was begun and brought to an advanced stage during the period indicated by Singleton, but continued and ultimately concluded after that time ("Persiles," pp. 162, 165, 182). García Blanco also believes that Cervantes worked on Persiles y Sigismunda over a period of many years and that the last chapters reveal "cierta mortal prisa."[86] Savj-López states that "eran los Trabajos, para Cervantes, obra de largos años, el esfuerzo más intenso en que él quiso experimentar el poder del arte."[87] While Riley does not make his position on chronology wholly clear, he does stress the experimental nature of the novel (Cervantes' Theory of the Novel, p. 13). Although Alban Forcione chooses not to deal with the problem of dating, he does state that the changing role of the narrator in Persiles y Sigismunda suggests a considerable time lapse between the composition of the first book and the latter three, in which a resemblance to Don Quijote is indicated. He believes that this resemblance is strong enough to put in question Singleton's arguments for an early dating of the entire novel (Cervantes, Aristotle and the "Persiles," fn. 17, p. 264).

Maurici Serrahima believes that the greater part of the novel was composed after Don Quijote ("Del Quijote al Persiles," p. 1). Many

would agree with him, or at least claim that it was written after 1609. (They see this as the significant date because it is the year that Garcilaso de la Vega el Inca's Comentarios Reales appeared. Since they are convinced that Cervantes relied heavily upon this book, it would not have been possible for him to have written his novel sooner than that.) Atkinson, Schevill, and Pomés are among them. The latter is quite emphatic in stating that the exact date on which Cervantes began Persiles y Sigismunda is known: 1609.[88] Carilla accepts the novel as Cervantes' last one, but says it resembles the second part of Don Quijote very little if at all. The two are close only in date of composition he believes ("Testimonio de épocas artísticas," pp. 86, 87). García Puertas places it in the last phase of Cervantes' career (1613-1616), which he claims reflects the essential crisis of the age (Cervantes y la crisis, pp. 22, 23). Maldonado Ruiz thinks that Cervantes was working on Don Quijote II and Persiles y Sigismunda at the same time, but that in 1614 he was obliged to drop the latter until he could complete Don Quijote (Cervantes: su vida y sus obras, p. 250). Ruth Elizabeth Jones believes that Cervantes began working on Persiles y Sigismunda after 1605 and that he laid it aside in 1614. She states that books three and four were written after Don Quijote II, but stresses that this is only an opinion. The only evidence she offers is what she detects to be Cervantes' changing attitude toward the moriscos in the Coloquio de los perros, in Don Quijote II and in book three of Persiles y Sigismunda ("A Study of the Baroque Elements," p. 241). Cejador supports the post-1609 theory as well as the idea of Cervantes' working simultaneously on Don Quijote and Persiles y Sigismunda (Historia de la lengua, III, 236, 237). Astrana Marín

says that the latter work was being brought hurriedly to a close in 1615 (Vida ejemplar, VII, 413). Buchanan gives as the dates of composition the years 1612-1615. He bases his claim mostly on Cervantes' own statements in the prologues to the Viaje del Parnaso (1612) and Don Quijote II (1615). The work was approved for publication September 9, 1616. Buchanan has Cervantes busy on a number of works at this time, including some of the Novelas ejemplares, the Viaje del Parnaso and Don Quijote II. Although he says Persiles y Sigismunda contains intercalated material, he does not specify which parts these are.[89]

Frequently those who accept the novel as Cervantes' final work feel obligated to offer a justification or explanation of how he could have produced such a work in the wake of Don Quijote. Cejador has this to say: "En el Persiles volvía a la niñez y al clasicismo de su primer estilo, en el Quijote alzábase a la cima de la madurez del arte" (Historia de la lengua, III, 237). J. K. Demetrius points to the popularity of the so-called "Byzantine novel" at the time Cervantes wrote Persiles y Sigismunda.[90] Green also mentions the popularity of this type at the time (Spain and the Western Tradition, I, 202). Others too, point this out and claim that Cervantes is accurately interpreting the literary taste of his age with his last work.

A number of critics see a basic stylistic difference, as well as the obvious differences of setting and structure, between the first two books and the last two. This would seem to lend support to those who believe the novel was begun much earlier and brought to a precipitated end during the final year of Cervantes' life.[91] Others, such as Pomés, refer to the criticism of the canónigo in Don Quijote

(I, 47), claiming that Persiles y Sigismunda fulfills all the requirements he sets forth for a "good" novel of chivalry ("Interés del Persiles," p. 232). Such claims are not difficult to support, but they still do not, in any case, constitute proof that is convincing enough to be generally acceptable. No one, including Singleton, has offered any concrete evidence of the stylistic differences or similarities that they maintain exist between Persiles y Sigismunda and La Galatea or Don Quijote.

The Procedures and Aims of the Present Study

The preceding survey of critical judgement regarding the general value of La Galatea and Persiles y Sigismunda, their stylistic classification, and the special problems created by the uncertain chronology of the last novel, makes it clear that a comparison of the two works on the objective level of language and style could possibly be very enlightening. The aims of the present study are, then, to attempt, through comparison of selected features of language and style, to determine how close or how distant the two works are from one another. Any conclusions arrived at will, of course, carry implications concerning the relative Renaissance or Baroque nature of their styles and, hopefully, contribute to a clarification of the problem of chronology. If the two works are really of the same period, it should be evident in their language and style. If one is "Renaissance" and the other "Baroque," a comparison of the two on this level should reveal distinct differences. If Persiles y Sigismunda is the final work and if there is a true evolution in the style of Cervantes, this too should be visible in the results of the comparison. In addition, it seems that any general

conclusions about the relative value of these two novels will be more meaningful if they are based on an objective analysis of this type. Finally, an important secondary aim of the study is to determine the practicability and the validity of this kind of study in attempting to solve these particular problems.

Style Defined

The question of how one should undertake a study on style is not an easy one to answer, particularly since the term "style" itself has not yet been defined to the satisfaction of a majority of the critics. This is not to say that innumerable attempts to define it have not been made. R. A. Sayce defines style simply as "the aesthetic use of language," or the "use of language in a work of art."[92] For J. Middleton Murry, "Style is a quality of language which communicates precisely emotions or thoughts, or a system of emotions or thoughts peculiar to the author."[93] Pierre Guiraud calls style "une Manière d'écrire propre à un individu ou à un groupe."[94] By style, Michael Riffaterre refers to "any written individual form of literary intent," to "an emphasis (expressive, affective or aesthetic) added to the information conveyed by the linguistic structure, without alteration of meaning."[95] Amado Alonso defines it as "an author's particular use of language, his idiomatic mastery and virtuosity as representing an additional part of the literary construction."[96] Some, like Karl Vossler, see a close relationship between a writer's style and national, ethnic, or social factors.[97] Giacomo Devoto interprets style as "a relationship between the creative individual and the society in which he operates."[98] Leo Spitzer simply calls style "The creative aspect

of language which is not satisfied with the codified intellectualized language."[99] Nils Enkvist says that in general there are three kinds of definitions of style: those based on the point of view of the writer, those based on characteristics of the text itself and those based on the impressions of the reader.[100] The definition offered by John Spencer in his introduction to Linguistics and Style seems to be one of the most adequate, managing to combine most of the essential ingredients mentioned by the other commentators. It will serve to define what is to be understood by "style" in this study: "A writer's style may be regarded as an individual and creative utilization of the resources of language which his period, his chosen dialect, his genre and his purpose within it offer him."[101]

The Techniques Used in the Present Study and the Problems Involved

The next problem is how to proceed from this general definition of style to the recognition of significant stylistic devices in the two works under study and the establishment of an accurate means of comparing their roles in the two. The task is not a simple one for, as Ernesto Guerra da Cal states in his study of the language and style of Eça de Queiroz: "Reconocer un estilo, definirlo en términos abstractos y generales, através de la impresión que en nosotros produce, es empresa relativamente sencilla y frecuente; pero apresar y explicar su esencia y establecer su fisiología es un dificilísimo problema, al que hay que acercarse con humildad, y de antemano conociendo la imposibilidad de abarcar su totalidad, ni sorprender su último secreto."[102] According to Amado Alonso, there are two aspects that must be considered when analyzing a literary text, the structure of the work, both as a

whole and in its separate elements, and the sort of aesthetic effect that the work produces ("The Stylistic Interpretation of Texts," p. 491). Riffaterre establishes two basic criteria: first, the gathering of all elements that present stylistic features, and, secondly, to subject to scrutiny only these, to the exclusion of all others, since the latter are stylistically irrelevant. One should choose only those elements that carry out the most conscious intentions of the author ("Criteria for Style Analysis," p. 154). Stephen Ullman indicates two types of errors that must be studiously avoided. The investigator of style must steer clear of "errors of addition," that is, of projecting his own modern reaction into the text and thus discovering stylistic devices in it that in fact did not exist at the time of its composition. He must also avoid "errors of omission," or failure to recognize devices that have subsequently disappeared.[103] Enkvist likewise states that too much or too little delicacy are pitfalls to be shunned. The former leads to a concern with irrelevant and transitory details, while the latter causes loss of significant style features ("On Defining Style," p. 55).

While attempting to keep in mind these basic precepts then, a system had to be devised that would at the same time enable both an apt description and an accurate comparison of the styles of La Galatea and Persiles y Sigismunda. The selection of the elements to be studied was, of course, the first problem. Their selection had to be based first of all, on a careful examination of the texts themselves in order to determine which features seemed to have clear stylistic value and which of these appeared to be especially important to a comparison of the two works. As it turned out, some of the elements

initially selected were of limited stylistic significance. Several were therefore discarded. Others, however, have been included because they have been studied before in other works of Cervantes, or in some other context, and the present study either corroborates, adds to, or contradicts earlier findings. In each case, more will be said in the specific section that deals with each particular phenomenon. Secondly, the studies that had already been done on Cervantine style had to be taken into account. Several of these that provided helpful clues have already been mentioned, Hatzfeld's El "Quijote" como obra de arte del lenguaje, Cejador's La lengua de Cervantes, Fernández Gómez's Vocabulario de Cervantes and López Estrada's study of La Galatea, for example. Other works not directly connected with Cervantes, but which proved to be invaluable in this area were Ernesto Guerra da Cal's study, Lengua y estilo de Eça de Queiroz, Keniston's The Syntax of Castilian Prose, Corominas' Diccionario crítico etimológico de la lengua castellana, and various other linguistic references.

From the outset it was evident that a compromise would be necessary regarding the amount of text to be examined. The length of both La Galatea and Persiles y Sigismunda made it out of the question to attempt to pursue each element throughout the entire text. Desirable though this may be, in most, if not all, cases it was found to be unnecessary. It was decided, for this reason, to study the various phenomena chosen as they appear in representative selections from both works. The selections had to be long enough to allow for minor variations brought about by a shift in the narrative situation, a shift from narration to description or dialogue, and so forth. Also,

the selections needed to be so arranged in the text from which they were taken so as to give as representational a distribution as possible. Regarding the validity of using representative selections, Criado de Val concludes that statistics based on such selections can be accepted safely as long as the selections are of sufficient length and are of a homogeneous nature. He himself employs selections of 5,000 words and distinguishes between narration and direct dialogue.[104] Because it would be difficult to find an uninterrupted passage of sufficient length that does not fluctuate between narration and dialogue, etc., and because it was thought worthwhile to observe any differences that might be due to such a shift, no attempt was made to limit the selections in this way. Also, the fact that several selections were to be taken from each work so as to reveal any possible variations due to development in Cervantes' style as time progressed, plus the interest in chronological problems, made it virtually impossible to restrict the units to any one type of narration. Keniston cites the experience of the Modern Foreign Language Study in defending the validity of using short but numerous selections. Units of 10,000 words were found to be adequate.[105]

Because of pitfalls encountered by other investigators who have used selections comparable to Criado de Val's in length, and because the number of texts being studied here is restricted, it was decided that the units should be slightly longer. As it is, they run about 12,000 words each, or roughly 1,500 lines of prose each in the edition used. Shorter units failed to provide a sufficient number of examples of certain phenomena. On the other hand, it should be stated that in the case of those features that occur with great frequency, the number

of examples sometimes became so large as to be unwieldy.

In order to provide a representational distribution of the units and in order to prevent the escape of any variations due to chronology, it was concluded that at least four units would need to be selected from each novel. This means that, on the basis of Fernández Gómez's word counts of Cervantes' works,[106] if the prologues and other prefatory material are disregarded, approximately 34 per cent of the total number of words in the text of Persiles y Sigismunda are brought under examination in the four units selected and approximately 41 per cent of the total in La Galatea.

These figures may be a bit misleading, however, particularly in the case of La Galatea. Since the pastoral novel contains a much higher proportion of verse than does Persiles y Sigismunda, and since in verse there are many factors capable of governing stylistic choice, especially syntax, that do not exist in prose, it was determined that, in order to secure more valid results, all of the verse should be disregarded. It should also be recalled that the primary function of this study is to learn more about the development of Cervantes' prose style, not his verse. The exclusion of all the verse passages means that a much greater proportion of the total amount of prose in La Galatea is included in the four units of 12,000 words than is indicated by the total number of words contained in the entire text. The proportion in Persiles y Sigismunda is affected only slightly because it includes a negligible amount of verse. The main problem presented by the exclusion of the verse is the impossibility of finding unbroken passages of prose of adequate length in La Galatea.

The choice of a suitable edition to use was another important

consideration. The edition had to be accurate, it had to preserve the orthography and errata of the first editions and, of no little importance, it had to be convenient to the purposes at hand.[107] The Schevill-Bonilla edition of Cervantes' complete works seemd to fulfill all the requirements nicely and, therefore, was the one chosen.[108] All references to the text of the two novels are taken from this edition.

As it worked out, the four units selected from La Galatea are comprised by the following groups of approximately 12,000 words of prose each: I, 2-11 through I, 58-13; I, 127-6 through I, 199-20; II, 30-1 through II, 87-27; and II, 179-6 through II, 284-21. The units from Persiles y Sigismunda are: I, 1-7 through I, 51-23; I, 155-7 through I, 208-6; II, 5-10 through II, 59-32; and II, 201-9 through II, 253-17. Each unit comprises roughly fifty pages of text. The Roman numerals refer to the volume of the work indicated, the first Arabic numeral refers to the page number and the second Arabic numeral to the line of text. Throughout the study references to the texts are made in this way. Each of the units is labelled for convenience in the following manner: La Galatea--Gal-A, -B, -C, and -D; Persiles y Sigismunda--Per-A, -B, -C, and -D. Comparisons are made between the corresponding units of the two novels and between the different units of each work.

Because the absence of any given stylistic feature in either of the two works is made significant only by its presence in the other, or in some other of Cervantes' works, and in order to make more meaningful any similarities that do show up, it was considered desirable to include an analysis of a unit of equal length from Don Quijote II. In addition, a study by John J. Allen indicates a strong possibility

of a different chronology for a certain portion of Persiles y Sigismunda.[109] This section is given separate attention.

Perhaps it should be said here that, aside from some of the general problems involved in this kind of study, which have been discussed above, there are several others that are peculiar to studies on Cervantine language and style. Cejador states that Cervantes' language represents the most important moment in the historical development of the Spanish language (La lengua de Cervantes, I, 1). While there is hardly more justification needed for undertaking a study of this kind, the very fact that we are dealing with the language during a moment of evolution and flux increases that much more the dangers of misinterpretation. Clemencín cites Ramón Cabrera in pointing out the "naturalness" of Cervantes' prose. This naturalness can easily cause the investigator to overlook or accept as normal certain features of his style.[110]

The Validity of Statistical Analysis of Language and Style

Since this study attempts to describe and compare the language and style of two works largely on the basis of the frequency of certain selected features, it would be well to examine briefly some of the opinions of stylists and critics regarding the validity of this type of analysis. Gustav Herdan, in Language as Choice and Change, states that style will surely be revealed through the frequency of certain linguistic forms. The frequency of use must be one of the characteristic features of style, he believes, though he is careful to specify that "the identification of differences in the frequency of linguistic forms in different texts with specified stages

in the development of the author's style is not a matter of statistics, but of philological conjecture. Even if the statistical characterization was correct, its use for chronological purposes may not be justified."[111] Enkvist says that "The style of a text is a function of the aggregate of the ratios between its phonological, grammatical and lexical items, and the frequencies of the corresponding items in a contextually related norm." Later on he adds that "the most practical starting point for analyses of style may well turn out to be the examination of frequencies of linguistic items in related, but different contexts" ("On Defining Style," pp. 28, 32).

Many critics, notably Dámaso Alonso and Leo Spitzer,[112] but also Karl Vossler, Ernst Robert Curtius and Albert Thibaudet, believe that one must proceed from the external linguistic traits of an author towards his interior being, his essence. Alonso asserts that the only way to embark upon a stylistic study is through intuition (Poesía española, p. 11). Hatzfeld, however, believes that one must depart from an ideological rather than a stylistic assumption, and must work from the interior toward the exterior in order to establish "un thème ou motif semantique central dont on cherche à découvrir la proliferation, ramification, distribution, prismatisation dans les différentes formes stylistique" ("Peut-on," p. 150). Charles Bruneau takes issue with Dámaso Alonso, Spitzer and others who place so much importance on the role of intuition. He seeks to establish a more "scientific" stylistics and intuitions are not experimentally verifiable in this area.[113]

Stephen Ullman objects to the statistical approach to stylistics because, he says, it misses the subtle nuances of style, the "emotive

overtones, evocative resonance, complex and delicate rhythmic effects and the like" (Language and Style, p. 118). He claims that "stylostatistics makes no allowance for context." Nonetheless, he acknowledges the possibilities of "stylostatistics" in three areas: the establishment of authorship, unity of chronology of works by the same author; the density of a particular device in a given work; and anomaly in the distribution of stylistic elements (Ibid., pp. 119, 120). The present study involves each of these three areas. Since Enkvist interprets style as largely a matter of frequencies, he is naturally aware of the values of the statistical approach. He senses a need for combining the emphasis on frequencies and probabilities and a more precise relationship between text and norm ("On Defining Style," p. 25).

To sum up then, there is no evidence or overwhelming consensus of contrary opinion to cause one to mistrust the validity of the statistical methods of this study. The possibilities of human error to which it is subject cannot be overemphasized, however. As Cejador indicates, accuracy and completeness cannot be insured without the existence of a complete concordance of Cervantes' works (La lengua de Cervantes, I, 8). This study is offered only as a partial fulfillment of the need for more objective evidence regarding the value, stylistic classification and the chronology of La Galatea and Persiles y Sigismunda and of Cervantes' work as a whole as well as the vital question of stylistic development in his work. While it is readily conceded that there are certain shortcomings in both the methods and the scope of the study and while it is recognized that there are bound to be both errors of judgement and errors of a more mechanical nature, it is hoped that this study will not fall into that category

described by don Quijote when he says: "Mas has dicho, Sancho, de lo que sabes . . . que hay algunos que se cansan en saber y averiguar cosas que despues de sabidas y averiguadas no importan vn ardite al entendimiento ni a la memoria."[114]

NOTES

[1]It is perhaps remarkable that such a study has not been undertaken before. Francisco López Estrada recognized the interesting possibilities of comparing the tempo of the two works in his "La Galatea" de Cervantes: estudio crítico (Tenerife: Universidad de la Laguna, 1948), p. 132.

[2]For a discussion of the various theories about the date of composition of Persiles y Sigismunda see Mack Singleton, "The Persiles Mystery," Cervantes Across the Centuries, ed., Angel Flores and M. J. Benardete (New York: The Dryden Press, 1947), pp. 227-238. Singleton was the first to suggest the possibility that Persiles y Sigismunda may actually predate La Galatea. Surprisingly, Singleton's theory has produced little controversy among Cervantine scholars.

[3]See Hugo A. Rennert, The Spanish Pastoral Romances (Philadelphia: Publications of the University of Pennsylvania, 1912), pp. 11, 16; William C. Atkinson, "Studies in Literary Decadence, III--The Pastoral Novel," Bulletin of Spanish Studies, IV (1927), 117; James Fitzmaurice-Kelley, Chapters on Spanish Literature (London: Archibald Constable and Company, Ltd., 1908), pp. 145, 146; and Juan Bautista Avalle-Arce, La novela pastoril española (Madrid: Revista de Occidente, 1959), p. 198.

[4]Cervantes (New York: Duffield and Company, 1919), p. 128.

[5]Cervantes (Milwaukee: The Bruce Publishing Company, 1950), pp. 69, 70.

[6]Agustín G. de Amezúa y Mayo, Cervantes: creador de la novela corta española (Madrid: Consejo Superior de Investigaciones Científicas, 1956), I, 22, 23.

[7]Angel Valbuena Prat, Historia de la literatura española (Barcelona: Editorial Gustavo Gili, S. A., 1957), II, 30, 31.

[8]Cervantes: su vida y sus obras (Barcelona: Editorial Labor, S.A., 1947), p. 71.

[9]Vida heroíca y ejemplar de Miguel de Cervantes Saavedra (Madrid: Instituto Editorial Reus, 1948-1958), III, 249.

[10]Edición nacional de las obras completas de Menéndez Pelayo, ed., don Enrique Sánchez Reyes (Santander: Aldus, S. A. de Artes Gráficas, 1940), II, 267.

[11]La Galatea, 2 vols., ed., Rodolfo Schevill and Adolfo Bonilla (Madrid: Imprenta de Bernardo Rodríguez, 1914), I, xix.

[12]"La primera salida de Don Quijote: imitación y parodia de sí mismo," Clavileño, IV (1953), 8, 9.

[13]"Lo pastoril y lo heroíco en Cervantes," Homenaje a Miguel de Cervantes Saavedra (Buenos Aires: Talleres Pensar, 1947), p. 30.

[14]Miguel de Cervantes Saavedra, Persiles y Sigismunda, ed., Rodolfo Schevill and Adolfo Bonilla (Madrid: Imprenta de Bernardo Rodríguez, 1914), I, lii.

[15]Quoted by Rudolph Schevill in "Studies in Cervantes I: Persiles y Sigismunda," Modern Philology, IV (1906-07), 4, fn. 1.

[16]Paolo Savj-López, Cervantes, trans., Antonio G. Solalinde (Madrid: Casa Editorial Calleja, 1917), p. 37.

[17]William J. Entwistle, "Cervantes the Exemplary Novelist," Hispanic Review, IX (1941), 103; Edward C. Riley, Cervantes' Theory of the Novel (Oxford: Clarendon Press, 1962), p. 53.

[18]Historia de la lengua y literatura castellana (Madrid: Tipografía de la Revista de Archivos, 1915-22), III, 236.

[19]Persiles y Sigismunda (Zaragoza: Editorial Abro, 1943), p. 12.

[20]"Cultura literaria de Miguel de Cervantes y elaboración del Quijote," San Isidoro, Cervantes y otros estudios (Buenos Aires: Espasa Calpe Argentina, S. A., 1942), pp. 95, 96.

[21]Sentido y forma de "Los trabajos de Persiles y Sigismunda" (Buenos Aires: Compañía Impresora Argentina, S. A., 1947), p. 14.

[22]"Recuerdos y nostalgias en la obra de Cervantes," Homenaje a Cervantes (Valencia: Mediterraneo, 1950), II, 395, 403.

[23]Cervantes y el "Quijote" (Barcelona: Editorial Teide, 1960), p. 52.

[24]"Cervantes, testimonio de épocas artísticas," Boletín del Instituto de Investigaciones Literarias, VII (1953), 94.

[25]"The Enigma of the Persiles," Bulletin of Spanish Studies, XXIV (1947), 253.

[26]"Del Quijote al Persiles," Insula, X (1955), 1.

[27]See Alban K. Forcione, Cervantes, Aristotle and the "Persiles" (Princeton: Princeton University Press, 1970); Ruth Elizabeth Jones, "A Study of the Baroque Elements in the Persiles y Sigismunda of Miguel de Cervantes Saavedra" (Ph.D. Dissertation, University of Minnesota, 1965); and Tilbert Diego Stegmann, Cervantes' Musterroman "Persiles" (Hamburg: Hartmut Lüdke Verlag, 1971).

[28]See Rudolph Schevill, "Studies," p. 9, and Cervantes, p. 360; Emilio Orozco Díaz, "Una introducción al Persiles y a la intimidad del alma de Cervantes," Arbor, XI (1948), 208, and "Recuerdos y nostalgias en la obra de Cervantes," Homenaje a Cervantes (Valencia: Mediterráneo, 1950), II, 391; Angel Valbuena Prat says that the book is the synthesis of all the ideals and aspirations of the author (Historia, II, 88); Savj-López claimed that historical and aesthetic appreciation were still lacking in his day (Cervantes, p. 231).

[29]Edición nacional, VI, 333; Vida ejemplar, VII, 429.

[30]Spain and the Western Tradition (Madison: The University of Wisconsin Press, 1963-66), I, 198, 203.

[31]"La lengua de Cervantes y la lengua de todos," Revista Nacional de Cultura, VIII (1947), 36.

[32]William J. Entwistle, "Cervantes, the Exemplary Novelist," Hispanic Review, IX (1941), 103, 109.

[33]Estudios sobre el barroco (Madrid: Editorial Gredos, 1964), p. 71.

[34]Ramón Menéndez Pidal, "El lenguaje de siglo XVI," La lengua de Cristóbal Colón (Buenos Aires: Espasa Calpe, 1942), pp. 68, 89, 90.

[35]Literatura española: siglo de oro (Mexico, D. F.: Lucero, Editorial Seneca, 1941), p. 42.

[36]Ibid., pp. 47, 66, 73, 133.

[37]A History of Esthetics, 2nd ed., revised and enlarged (Bloomington: The University of Indiana Press, 1953), p. 192.

[38]"On the Significance of Don Quijote," Modern Language Notes, LXXVII (1962), 123, 124.

[39]Ibid., p. 122.

[40]Cervantes y la crisis del renacimiento español (Montevideo: Facultad de Humanidades y Ciencias, 1962), pp. 22-23.

[41]Historia de la lengua española, 4th ed. (Madrid: Escelicer, S.A., 1959), pp. 203, 205.

[42]"Cervantes y el renacimiento," Revista Nacional, XLV (1950), 184.

[43]René Wellek, Concepts of Criticism, ed., Stephen G. Nichols, Jr. (New Haven: Yale University Press, 1963), pp. 73, 96. For a fairly complete history of the term "Baroque" and its transference from art and architecture to literature, see Wellek's "The Concept of Baroque in Literary Scholarship" as it appears with a postscript in Nichols' collection, pp. 68-127.

[44]The 'Pensées' of Pascal: A Study in Baroque Style (Washington, D.C.: The Catholic University of America Press, 1950), p. 44.

[45]Darnell H. Roaten and Federico Sánchez Escribano, Wölfflin's Principles in Spanish Drama: 1500-1700 (New York: Hispanic Institute in the United States, 1952).

[46]Bulletin of Hispanic Studies, XXX (1953), 143.

[47]Le XVII[e] Siècle: Le Classique et le Baroque (Montreal: Editions de l'Arbre, 1944), p. 29.

[48]Revised edition, ed., J. T. Shipley (New York: The Philosophical Library, 1953), p. 35.

[49]El barroco o el descubrimiento del drama (Tenerife: La Universidad de la Laguna, 1957), pp. 9, 12, 100.

[50]Sentido y forma de "Los trabajos de Persiles y Sigismunda" (Buenos Aires: Compañía Impresora Argentina, S.A., 1947), p. 225.

[51]"Naturaleza y retórica en el Persiles," Universidad Pontificia Bolivariana, XIX (1954), 209, 210.

[52]"An Introduction to the Ideology of the Baroque in Spain," Symposium, I (1946), 88, 89.

[53]"A Clarification of the Baroque Problem in the Romance Literature," Comparative Literature, I (Spring 1949), 114.

[54]"Thirty Years of Cervantine Criticism," Hispania, XXX (1947), 325, 327.

[55]El barroco o el descubrimiento del drama, p. 321.

[56]"De estilística cervantina; correcciones, interpolaciones y variantes en el 'Rinconete y Cortadillo' y en el 'Zeloso extremeño,'" Anales Cervantinos, II (1952), p. 235.

[57]"La lengua de Cervantes y la lengua de todos," Revista Nacional de Cultura, VIII (1947), 37.

[58]Geschichte der Spanishchen Nationalliteratur in ihrer Blütezeit (Freiberg im Breisgau: Herder & Co., G.M.B.H. Verlagsbuchhandlung, 1929), p. 289.

[59]"Estudios cervantinos recientes," Nueva Revista de Filología Hispánica, II (1948), 97, 98.

[60]Evolución sintáctica del español (Madrid: Aguilar, 1962), pp. 217, 218.

[61]Gili Gaya, "Galatea o el perfecto y verdadero amor," Cuadernos de Insula, I (1947), 103.

[62]Egea, "Un momento psicológico: la estética de La Galatea," Revista de Ideas Estéticas, VI (1948), 242.

[63]Atkinson, "The Enigma of the Persiles," Bulletin of Spanish Studies, XXIV (1947), 242-253; and "Cervantes, El Pinciano, and the Novelas ejemplares," Hispanic Review, XVI (1948), 189-208; Shepard, El Pinciano y las teorías literarias del Siglo de oro (Madrid: Editorial Gredos, 1962).

[64]"Cervantes, testimonio de épocas artísticas," p. 100. Also see "Naturaleza y retórica," p. 213, and "Introducción al Persiles," Universidad Pontificia Bolivariano, XXIV (1959), 282.

[65]"En torno a 'La española inglesa' y el Persiles," Homenaje a Cervantes, ed., Francisco Sánchez-Castañer (Valencia, 1950), II, 386.

[66]El "Quijote" como obra de arte del lenguaje, 2nd ed., revised and enlarged (Madrid: Instituto Miguel de Cervantes, C.S.I.C., 1966).

[67]Linguistics and Literary History (New York: Russell and Russell, Inc., 1962), p. 42.

[68]Ibid., pp. 41-85.

[69]Discreción in the Works of Cervantes (Washington, D. C.: The Catholic University of America Press, 1945).

[70]Negation in "Don Quijote" (Chicago: University of Chicago Press, 1933).

[71]Revue Hispanique, XL (1917), 543-591.

[72]"Sobre oraciones condicionales," Anales Cervantinos, III (1953), 353-360.

[73]Brownell, "Position of the Attributive Adjective in the Don Quijote," Revue Hispanique, XIX (1908), 20-50; Nañez, "El adjectivo en La Galatea," Anales Cervantinos, VI (1957), 133-167.

[74]Manuel Criado de Val, Análisis verbal del estilo (Madrid: Imprenta Soler, 1958).

[75]Sloan, "Pronouns of Address in Don Quijote," Romanic Review, XIII (1922), 65-67; Rogers, "The Forms of Address in the Novelas ejemplares," Romanic Revue, XV (1924), 105-120.

[76]"A Frequency Study of Third Person Object Pronouns in the Don Quijote," Hispania, XXXI (1948), 161-162.

[77]"El diminutivo en la Galatea," Anales Cervantinos, II (1952), 269-285.

[78]Dissertation Abstracts, XXI (1960), 618-619.

[79]"Leyendo a Cervantes," Universidad Pontificia Bolivariana, XIX (1954), 301.

[80]"La crítica y la erudición del siglo XX ante La Galatea de Cervantes," Romanic Review, LIV (1963), 251.

[81]"Style in the Arts: a Method of Stylistic Analysis," The Journal of Aesthetics and Art Criticism, V (1946), 130.

[82]Cervantes y el "Quijote" (Barcelona: Editorial Teide, 1960), p. 50.

[83]"El sentido cervantino del ataque contra los libros de caballerías," Anales Cervantinos, V (1955-56), 34, fn. 17.

[84]Persiles y Sigismunda (Zaragoza: Editorial Ebro, 1943), p. 11.

[85]"Cervantes Across the Centuries," Nueva Revista de Filología Hispánica, II (1948), 103.

[86]"Cervantes y el Persiles: Un aspecto de la difusión de esta novela," Homenaje a Cervantes (Valencia: Mediterráneo, 1950),II, 91.

[87]Cervantes, trans., Antonio G. Solalinde (Madrid: Casa Editorial Calleja, 1917), p. 212.

[88]Matilde Pomés, "Interés del Persiles," Cuadernos de Insula, I (1947), 131.

[89]Milton A. Buchanan, "The Works of Cervantes and their Dates of Composition," Transactions of the Royal Society of Canada, XXXII (Section II, 1938), 36, 37, 38, 39.

[90]"Greek Influence in Spanish Literature," Hispania, XLII (1959), 122.

[91]Among the critics who mention this division are Savj-López, Cervantes, p. 244; Remos, "Persiles," p. 160; Orozco Díaz, "Recuerdos y nostalgias," p. 406; Valbuena Prat, Historia, II, 89; and Carilla, "Cervantes, Testimonio," p. 91.

[92]"The Definition of the Term Style," Proceedings of the 3rd Congress of the International Comparative Literature Association (The Hague: Mouton and Co., 1962), p. 157.

[93]The Problem of Style (London: Oxford University Press, 1960), p. 65.

[94]"Stylistiques," Neophilologus, XXXVIII (1954), 1.

[95]"Criteria for Style Analysis," Word, XV (1959), 155.

[96]"The Stylistic Interpretation of Texts," Modern Language Notes, LVII (1942), No. 7, 490.

[97]The Spirit of Language in Civilization, trans., Oscar Oeser (London: Degan, Paul, Trench, Trubner & Co., 1932), pp. 136, 137.

[98]Linguistics and Literary Criticism, trans., M. F. Edgerton, Jr. (New York: S.F. Vanni, 1963), p. 23.

[99]"The Individual Factor in Linguistic Innovations," Cultura Neolatina, XVI (1956), 82.

[100]"On Defining Style: An Essay in Applied Linguistics," Linguistics and Style, ed., John Spencer (London: The Oxford University Press, 1964), p. 5.

[101]Linguistics and Style, p. xi.

[102]Lengua y estilo de Eça de Queiroz (Coimbra: Imprensa de Coimbra, 1954), p. 12. Ortega also refers to the difficulty of such a task which dooms it to failure from the start (Obras, I, 17).

[103]Language and Style (New York: Barnes and Noble, Inc., 1964), p. 156.

[104]"Historia del verbo en la literatura de Castilla la Nueva," Revista de Filología Española, XXXIX (1955), 251.

[105]Hayward Keniston, The Syntax of Castilian Prose (Chicago: The University of Chicago Press, 1937), p. xiv.

[106]See Vocabulario de Cervantes, p. 1100, for the total number of words in the works of Cervantes.

[107]Ralph Thomas Douglass, "The Evolution of Spanish Orthography from 1475-1726" (Ph.D. Dissertation, University of Pennsylvania, 1964), pp. 133, 134, points out the whimsicalness of Spanish spelling at this time, but further states that "The late sixteenth and early seventeenth centuries were the most important period in the evolution of orthography."

[108]Obras completas de Miguel de Cervantes Saavedra, 19 vols., ed., Rodolfo Schevill y Adolfo Bonilla (Madrid: Imprenta de Bernardo Rodríguez, 1914-41).

[109]"The Evolution of 'Puesto Que' in Cervantes' Prose," Hispania, XLV (1962), 92. The section referred to appears in Chapter VII of Book III, II, 63-3 to 71-19 in the Schevill-Bonilla edition. It is actually concluded on pp. 74 and 75 of Chapter VII. This selection will be referred to as Per-E.

[110]El Ingenioso hidalgo Don Quijote de la Mancha, ed. Diego Clemencín, new edition annotated by Miguel de Toro Gómez, 4 vols. (Paris: Sociedad de Ediciones Literarias y Artísticas, 1913), III, 453, fn. 3).

[111](Gronigen: P. Noordhoff N.V., 1956), p. 13.

[112]See Alonso, Poesía española: ensayo de métodos y límites estilísticos, 5th ed., (Madrid: Editorial Gredos, 1966); and Spitzer, Linguistics and Literary History (New York: Russell and Russell, Inc., 1962).

[113]"La stylistique," Romance Philology, V (1951), 11, 12.

[114]Don Quijote, ed., Rodolfo Schevill and Adolfo Bonilla (Madrid: Imprenta de Bernardo Rodríguez, 1935), III, 280.

CHAPTER I
THE ADJECTIVE

Position of the Attributive Adjective

Of the various parts of speech, it is probably the adjective that possesses the greatest stylistic potential. As stated by Guerra da Cal, "dentro de la jerarquía de las palabras, el adjetivo es el que imparte color, matiz y tonalidad a la expresión; es la partícula de poder diferenciativo" (Lengua y estilo, p. 104). In the Romance languages, the existence of a relatively flexible syntactical system increases this potential. The placement of the modifier in relationship to its substantive permits the expression of certain nuances not possible under a more rigid system. In Spanish the shade of distinction between the attributive adjective in pre-position and the one in post-position becomes that of subjectivity versus objectivity. Keniston, in his description of sixteenth-century Castilian syntax, states that "while the main principles are clear, that adjectives are placed before a noun when they are used subjectively and for descriptive purposes and after the noun when they are used objectively, for the purpose of distinguishing, the actual practice depends exclusively on the effect desired by the individual speaker or writer" (The Syntax of Castilian Prose, p. 5).

Other linguists support Keniston's description of the situation. Gili Gaya, Náñez, and Brownell all stress the idea that the pre-placed

adjective indicates that the quality being described is foremost in the author's mind and that the post-placed adjective shows that the object represented by the substantive holds major interest for him. In either case, according to Brownell, it is the element first perceived by the reader that retains its full value, the second being colored by the first.[1] Brownell also underlines Keniston's statement that the positioning of the adjective is not determined by any inherent meaning it may possess, but rather by the intention of the speaker or writer ("Position of the Attributive Adjective," p. 23).

In the light of this one might believe that the comparison of adjectives in pre-position with those in post-position in a given work would reveal something about the relative subjectivity or objectivity of the author's style in that work. If it is true, as Brownell states, that "in elevated rhetorical style, seeking poetical effect through sonorous epithets, the adjective tends to qualify from a subjective standpoint rather than to define the object closely or to distinguish it from others" (Ibid., p. 24), the pre-placed adjective might be expected to predominate over the post-placed in La Galatea, the artificially rhetorical, "subjective" pastoral novel.[2] Similarly, if Persiles y Sigismunda fits the pattern of stylistic development suggested by some critics for Cervantes, and if it is indeed Cervantes' final work, it would be expected to display a preponderance of attributive adjectives in post-position.[3]

While keeping the above points in mind, an examination was made of the position of the attributive adjective in each of the four representative selections from both novels, in the special Persiles selection (see n. 109 of the Introduction) and, to provide an additional point

of reference, in a comparable sample selection from Don Quijote.[4] Because the positioning of certain adjectives is governed automatically by their type (demonstratives, possessives, etc.), such adjectives were disregarded so as not to distort greatly the ratio of adjectives occurring in either position. For the same reason, it was also deemed necessary to disregard those adjectives whose meaning is altered when their position is shifted (grande, bueno, malo and their comparative forms, mismo, etc.). In every case, the criterion that determined whether or not a given adjective was to be included in the count was whether or not the author had a clear-cut choice regarding its position or whether the position was predetermined by meaning. If he had a choice, the adjective was included. Even so, the decision of what to include and what to exclude remained arbitrary at times. However, since the same criteria were maintained for each selection studied, the ratios obtained, while relative, are still valid.

A statement by Náñez to the effect that there may be differences or variations in adjective position in passages of straight narration as opposed to passages of dialog, etc. ("El adjetivo," p. 166), gave cause to note the page and line reference for each item counted in order that any "clusters" or accumulations of adjectives occurring in any one position could be examined in context to determine the influence, if any, of the particular type of passage in which they occur. In addition, there was a desire to learn if any particular class of adjective was dominant in one position. For this reason, each item counted was actually copied from the text along with its noun. This procedure also made it possible to observe more carefully those situations in which one substantive and the modifier were separated,

and other such variations which would not have been observable in a simple count.

The numerical results of the examination appear in the table below. The total number of adjectives counted in each position is listed along with their ratios. The ratio simply represents the number of pre-placed adjectives that occurred for each post-placed adjective. The listing is by work in order of decreasing ratio.

TABLE 1
PLACEMENT OF THE ATTRIBUTIVE ADJECTIVE

Selection	Post-	Pre-	Ratio
Gal-A	44	369	8.38
-B	56	252	4.50
-C	101	264	2.61
-D	46	472	10.26
TOTALS	247	1,357	5.49
Per-A	126	195	1.54
-B	92	127	1.38
-C	90	168	1.86
-D	95	102	1.08
TOTALS	403	592	1.47
Per-E	30	37	1.23
DQ	110	95	.84

As anticipated, the total ratio of adjectives in pre-position as opposed to post-position proved to be high for La Galatea, bearing out Brownell's statement about "elevated rhetorical style" in Don Quijote (See p. 60, above). The total ratio for La Galatea shows about the same frequency of the pre-placed adjective as the five-to-one

indicated by Náñez in his study of the first twenty-five pages of the novel ("El adjetivo," p. 167). This is what might have been expected, but it is surprising to note the considerable discrepancy between Gal-A and Náñez's figure, especially since Gal-A includes the twenty-five pages that he studied. This discrepancy is not readily explained, but it should be remembered that Gal-A is approximately twice the length of Náñez's selection, that he does not exclude the verse, and that his criteria of selection are not made clear. Had Gal-A been limited to the first twenty-five pages of the text, applying the same criteria that were applied to all of the selections in the adjective count, the ratio would have remained almost identical at 8.65.

It is striking that a considerable amount of fluctuation exists among the four selections of La Galatea, particularly between Gal-A and -D and Gal-B and -C. Náñez had decided to limit his study to the first twenty-five pages because he did not believe that he would encounter a great difference by studying the entire novel ("El adjetivo," p. 133). Regarding the placement of the attributive adjective at least, that assumption was not substantiated.

In an effort to account for this fluctuation, an examination was made of passages of dialog and passages of other kinds of narration. Though the entire novel contains but few sections of straight dialogue, it was fairly easy, by comparing a series of random passages of equal length from each of the four selections, to ascertain that there is a consistently higher proportion of pre-placed adjectives in passages of narration than in passages of dialog. Indeed, such passages simply contain more adjectives. The conclusion might be that this factor explains the fluctuation and that those selections with a lower ratio,

specifically Gal-B and -C, must contain a greater amount of dialog than those with a high ratio. This does not prove to be the case. Gal-A and -C contain about 3.5 times as much "narration" and "dialog," Gal-D contains a little more than 5.0 times as much, while Gal-B, which, on this basis, would be expected to contain a higher proportion of dialog, actually contains more narration, about 8.0 times as much. It should again be stated that these figures are only relative. The text does not separate neatly into "narration" and "dialog." There are descriptive passages, long monologues, soliloquies, polemics, etc. In general, the above figures are based on passages where a real interchange, or dialog, takes place between two or more characters as opposed to the other types of narration mentioned.

Perhaps at this point the nature of the "action" that takes place in each selection should be considered. In Gal-A Cervantes is setting the stage. He paints the pastoral scene and presents several of the protagonists, including Elicio, Erastro and Galatea, Lisandro, who tells his romantic story, and Theolinda, who tells hers. This is all material that lends itself well to the extremes of the pastoral style, which is reflected in the exceptionally large number of adjectives that appear in the selection. It may also be assumed that Cervantes, in starting out, was highly conscious of the style and tradition that he was imitating. He was bound to have made an additional effort in that direction in the beginning pages. This line of thought can be applied to the remaining selections as well. It is possible to assume that as the work progressed he would have relaxed his awareness of the pastoral style somewhat and perhaps even tired a bit of the effort to sustain it at such a high level. Conceivably this would be reflected

in the decreased ratios of Gal-B and -C. It is also conceivable that as he neared the end of the work he again became overly conscious of style in an effort to end on a strong pastoral note.

While Gal-A contains a large amount of heavy pastoral material, much of Gal-B is taken up by the story of the two friends, Timbrio and Silerio. Their story consists of a great deal of physical action and moves at a comparatively fast pace. The number of adjectives decreases along with the ratio of pre-position to post-position. Rapid narration of physical action tends to preclude the use of many adjectives. The descriptive nature of such a passage requires that a larger portion of the adjectives that are employed appear in post-position where they have distinguishing force. The same is true of the wedding scene that occurs toward the end of the selection, especially the appearance of the pastoras, which is described in detail (I, 193).

It should be noted that, with the exception of Gal-C, the fluctuation of ratios is caused mainly by the increase or decrease in pre-placed adjectives. The number of adjectives in post-position remains rather constant in the other selections. In Gal-C, whose ratio is lowest of all the selections, more than half of the text is comprised of the polemic on love between Lenio and Tyrsi. This surely affects the ratio since, again, the nature of the material does not accommodate itself to excessive adjectivization. Argumentative discourse requires greater "objectivity," hence the larger number of adjectives in post-position occurring in this selection.

In Gal-D, which has the highest ratio of the four selections, there appears one of the most affected sections in the entire book, the scene in the valle de los cypreses at the tomb of the shepherd poet Meliso.

The pages leading up to this scene, including the descriptions of the landscape, the ceremony at the tomb, the appearance of the muse, Calliope, and the speech she makes prior to her Canción (II, 187-211), contain the highest frequency of pre-placed adjectives of any in the book. The momentum of this section is interrupted by the lengthy Canción de Caliope and, although the frequency remains high to the end of the novel, it does not again attain quite the level of these pages.

It was mentioned that the total number of examples counted for each selection increases or decreases in relation to the ratio. It seems obvious then, that Cervantes is governed in the matter of placement of adjectives by the nature of the situation he is presenting at the moment. The more rhetorical he becomes, the more consciously "pastoral" his style becomes, the more adjectival qualifiers he uses and the more he places them before the substantive. In those sections where the proportion of "subjective" pre-placed adjectives is lower, he relies on other elements and other devices, some of which will be discussed later, to sustain the pastoral tone and poetic effect of his prose.

Turning now to the tabulations for Persiles y Sigismunda, there are several interesting contrasts that become immediately apparent. To begin with, it is seen that the total number of adjectives that fall under the categories established for this count is much lower for the latter novel (995) than for La Galatea (1,604). Secondly, the ratios are, while still showing a higher proportion of pre-placed adjectives, much lower than those of La Galatea. The overall ratio for Persiles y Sigismunda is 1.47, indicating that there are about one and one-half adjectives in pre-position for every one in post-position. Furthermore,

although there is a slight degree of fluctuation among the ratios of the four Persiles selections, the ratios do remain fairly stable throughout. In comparison to the ratios for La Galatea, they are all but stationary. The greatest deviation from the overall ratio occurs in Per-C, that being a mere .41. Per-D shows almost as much deviation, with .39, in the other direction. In the use of the attributive adjective at least, Cervantes' style is much more constant in Persiles y Sigismunda than in La Galatea.

The lower ratio of Per-D could be used as evidence to support those critics who contend that Persiles y Sigismunda had, for the most part, been completed earlier and was rapidly brought to a conclusion when Cervantes realized that he was approaching the end of his life. The difference is so slight, however, that by itself it makes a pretty weak argument.

Per-E has a lower ratio, but it is just as close to Per-B as it is to Per-D. Again, this lower ratio, along with supporting evidence, might be used to argue a later date of composition for this section, which happens to represent a self-contained short story, making the idea plausible.

The selection for Don Quijote contains a higher proportion of post-placed adjectives, the first occurrence of such a proportion in the count. An examination of those passages containing a higher frequency of pre-placed adjectives reveals an interesting fact about this proportion. Such passages are few and they occur mostly on those occasions when Don Quijote is speaking on the virtues of the chivalric life, or when someone else, notably Sancho, is consciously imitating the chivalric speech of Don Quijote.[5] At times others, such as Sansón

Carrasco, are affected by Don Quijote's style and consciously or unconsciously reproduce it. Without Don Quijote's chivalric outpourings, the ratio would be much lower, indicating an even higher proportion of post-placed adjectives.

The question that now arises is whether or not any chronological significance can be attached to these ratios representing the placement of the attributive adjective. Superficially, the ratios seem to indicate that Persiles y Sigismunda is closer to Don Quijote than to La Galatea, although its higher ratio of pre-placed adjectives would support the contention that much of it was completed prior to the composition of Don Quijote II. On the other hand, if some of the other discoveries of the adjective count are taken into consideration, the ratios appear to have little relation to chronology. It was just seen that in the DQ selection the frequency of pre-placed adjectives rises sharply whenever Don Quijote discusses chivalry. In these passages Cervantes is consciously assuming the stylistic conventions of an earlier period or, better, genre. The same thing is even more true in the case of La Galatea. Here Cervantes is being faithful to a well-established literary tradition (See Náñez, "El adjetivo," p. 142) in which all of the characters express themselves on approximately the same stylistic plane. In Persiles y Sigismunda Cervantes is again adhering to stylistic precedents. The differences between genres--pastoral, chivalric, Byzantine--in themselves account for some of the variations in ratios. The introduction of distinct social classes accounts in part for the existence of more stylistic levels in Persiles y Sigismunda and the even greater variation in Don Quijote. At this point, in respect to the position of the attributive adjective it seems more

correct to speak of the style of a genre than of Cervantes' style at a given stage of its development.

The Pairing of Attributive Adjectives

An interesting aspect of Cervantes' use of the adjective is a tendency to use a pair or a series of them to modify a single substantive. This "enumeration" of the adjective was examined as it occurs in the examples collected for the study of adjective placement. All of the examples counted in La Galatea consisted of either pairs or groups of three. The same is true for Persiles y Sigismunda with the exception of one group of four. It was found that the paired adjectives could readily be classified into four categories, each of which occurs both in pre-position and in post-position. An illustration and brief discussion of each of the four categories follows.

A. The two adjectives are synonymous or nearly synonymous:

La Galatea:

pastoral y rustico exercicio (I, 2-18)

cobarde y temeroso braço (I, 16-1)

metal baxo y menospreciado (II, 54-10)

honra tan particular y señalada (II, 210-15)

Persiles y Sigismunda:

fuertes y poderosos enemigos (I, 34-19)

honestos y castos pensamientos (I, 37-32)

casos arduos y dificultosos (I, 14-17)

noche escura y tenebrosa (I, 155-17)

There is really no necessity, as far as meaning or clarity is

concerned, for pairing adjectives of this category. Both members of the pair express identical or nearly identical qualities, making the second adjectives redundant. When individual examples are studied out of context, the effect appears to be solely one of reinforcement or emphasis of the quality. Such needless repetition, when isolated in this way, seems merely to be a violation of the principle of conciseness. When studied within context, however, it is seen that such pairing produces a harmonious, poetic effect far more important to Cervantes' purpose than mere reinforcement or emphasis of the quality. In this category there is, in addition to harmony in number, harmony in meaning as well. The poetic effect is frequently heightened by the balancing off of one pair against another, sometimes on a one-to-one basis, sometimes in a chiasmal arrangement. At times paired adjectives are balanced off against other paired elements. The following examples will illustrate this device:

La Galatea:

> aunque en el pastoral y rustico exercicio criada,
> fue de tan alto y subido entendimiento (I, 2-18)
>
> las tiernas y delicadas mugeres se ponen a hazer
> cosas tan extrañas y temerarias (II, 49-28)
>
> puedes creer que la amenidad y frescura de las
> riberas deste rio haze notoria y conoscida ventaja
> (III, 187-26)

Persiles y Sigismunda:

> tal vez los impensados fauores despiertan y encienden
> los mas tibios y descuydados pechos (I, 174-19)
>
> moderno y nueuo autor de
> nueuos y exquisitos libros (II, 211-14)

The same sort of balancing occurs with great frequency among the

single modifiers too, and other paired elements, nouns, verbs, etc., are often involved. These few examples will suffice for the time being to demonstrate the effect. Examination of the frequency of this device will take place later (See Chapter V, below).

It is interesting to note that the paired adjectives of this group do not contain any of the "nature epithets" described by Brownell,[6] though such epithets abound among the single modifiers. Here, even the pre-placed pairs seem to possess some degree of descriptive force, however slight.

B. Although not synonymous, the two adjectives complement or reinforce each other:

La Galatea:

nobles y ricos padres (I, 22-20)

dulces y cristalinas aguas (II, 62-69)

discretas y hermosas pastoras (II, 192-1)

rostro hermoso y claro (II, 205-23)

Persiles y Sigismunda:

gallarda y hermosa muger (I, 14-25)

rica y principal personal (II, 24-20)

vozes compasiuas y dolorosas (I, 39-5)

agua clara y dulce (II, 41-18)

Semantically, there is more justification in this category for the use of two adjectives with the same substantive. The two adjectives describe different but related qualities so that their association is natural, even anticipated in many cases. The reinforcement provided by the second adjective helps to create a certain aesthetic aura,

imbuing the substantive involved with qualities and suggestions beyond the meaning of the individual adjectives. The aesthetic function of these pairs, as with those of the first category and succeeding categories, often involves their being balanced with other pairs.

C. The two adjectives express unrelated qualities:

La Galatea:

tristes imaginatiuos coraçones (I, 15-17)

discretos y lastimados pastores (I, 198-30)

dulce y falsa risa (II, 49-11)

campo franco y seguro (I, 161-26)

Persiles y Sigismunda:

cansados y temorosos huespedes (I, 29-24)

discreto y anciano padre (I, 158-14)

tiernas y alegres lágrimas (II, 8-2)

hijos hermosos y valientes (I, 18-26)

The degree of non-relationship between the adjectives of these pairs was not always large and therefore the decision of how to classify many examples was not easy. Once the decision had been made, however, every attempt was made to remain consistent throughout the classification. In this category the two adjectives express two different qualities possessed by the same noun and for this reason they have a more important descriptive or distinguishing role than the pairs of the two preceding categories. The rhythmic function also remains important as demonstrated in:

vivir seguro que el generoso y blando amor
te reduzira presto a sossegada y amorosa vida
(Gal-II, 182-27)

de lisas y negras piçarras y
de blanco y bien labrado alabastro hecha parecia
(Gal-II, 191-27)

D. The two adjectives express antonymous or opposing qualities:

La Galatea:

mojada y encendida polvora (I, 16-32)

animales racionales y brutos (II, 66-25)

triste y agradable musica (II, 195-1)

Persiles y Sigismunda:

tan desfigurado como hermoso mancebo (I, 5-10)

de plebeya y de cortesana gente (II, 11-18)

The effect here once again involves a play with meaning as well as the enumerative rhythm of the pairing. The close association of two opposing qualities in this manner is a form of antithesis similar to that of the oxymoron. If examined in context, it is possible to see how Cervantes can take full stylistic advantage of this device:

Si los amantes señalassen . . .
con piedras blancas y negras
sus tristes o dichosos días (II, 69-5)

The following table lists the number of examples counted for each category according to position. Ratio is again equal to the number of pre-placed pairs divided by the number of post-placed pairs in the respective selections. It is given here merely for comparative purposes, since the paired adjectives were included in the general count for adjective placement above.

TABLE 2
THE PAIRING OF ATTRIBUTIVE ADJECTIVES

	Post-Placed					Pre-Placed					
Type:	A	B	C	D	Totals	A	B	C	D	Totals	Ratio
Gal-A	0	3	0	1	4	5	22	9	1	37	9.50
-B	0	0	2	0	2	0	9	8	0	17	8.50
-C	1	4	4	1	10	1	13	14	2	30	3.00
-D	2	3	5	1	11	4	22	45	0	71	6.45
TOTALS	3	10	11	3	27	10	66	76	3	155	5.74
Per-A	2	2	9	0	13	2	4	13	1	20	1.53
-B	2	2	4	0	8	4	4	2	0	10	1.25
-C	0	2	5	0	7	0	3	6	1	10	1.43
-D	2	2	3	0	7	1	0	6	0	7	1.00
TOTALS	6	8	21	0	35	7	11	27	2	47	1.34
Per-E	0	0	1	0	1	0	0	5	0	5	5.00
DQ	3	5	2	0	10	0	4	3	0	7	.70

With the exceptions of Gal-B and -D and Per-E, these ratios reflect closely the overall ratios for adjective placement (see Table 1, above). The total ratio for the two novels is notably close to the total ratio in the overall count. The very small number of examples occurring in Per-E tends to render insignificant the relatively high ratio for the paired adjectives in this selection. The ratios for the regular sample selections more or less parallel the overall ratios for the corresponding selections. The fluctuation among the total number of examples for the overall count on placement is also reflected here, especially in the selections from Persiles y Sigismunda.

Categories A and D, the pairing of synonymous and antonymous adjectives strikes the reader as the most artificial of the four types. He might be led, for this reason, to expect a high proportion of them in

the novel having the more rhetorical style. In La Galatea, category A represents a mere 7 per cent of the total number of examples. Category D represents about 4 per cent. In Persiles y Sigismunda, category A represents 16 per cent and category D represents 4 per cent. Category D, in which the two adjectives express unrelated qualities, turns out to be the largest group in either novel, comprising 47 per cent of the total in La Galatea and 58 per cent in Persiles y Sigismunda. Adjectives that complement or reinforce each other, category B, represent the second largest group with 42 per cent of the total in La Galatea and 23 per cent in Persiles y Sigismunda. The most significant variation between the two novels in the number of examples of any one category occurs with category B, almost twice as frequent in La Galatea as in Persiles y Sigismunda, again indicating a greater effort toward subjective adornment in the first novel. The high percentage for category C shows that each member of the adjective pairs functions with real descriptive force about half of the time, while they are determined or conditioned by aesthetic considerations the remainder of the time.

Three Minor Categories

For the sake of completeness, it is necessary to describe three more types of enumeration that occur with the attributive adjective, although their low frequency does not yield significant statistical data.

Ambiguous Modifiers

There are a few situations in which a pair of adjectives occurs, one as modifier, one as substantive, and it is difficult if not imposaible to determine in which role each member of the pair functions. When some

pairs that seemed to be in this category were examined in context, the problem was cleared up. Listed below are only those examples in which the role of each adjective remained ambiguous:

La Galatea:

enamorados discretos (I, 141-3)

Persiles y Sigismunda:

pobre afligido (I, 6-2)

jouen barbaro (I, 27-29)

barbaro español (I, 41-1; I, 188-17)

desterrado murmurador (I, 200-28)

peregrinos estrangeros (II, 17-3)

contrarios zelosos (II, 229-3)

Don Quijote:

sabio encantador (58-13)

ignorante hablador (67-28)

On first reaction, the modern reader is likely to see the first adjective of the pair in the substantive role and the second as the modifier. On reflection, however, uncertainty arises. It is interesting that more examples occurred in Persiles y Sigismunda than in La Galatea. Some critics, undoubtedly, would interpret the unclear role of these adjectives as a Baroque element of intentional ambiguity.

One Adjective Precedes, Another Follows

There are some "pairs" in which one adjective precedes the noun and a second follows it. This group is so small that no further categorization is necessary. All of the examples counted are listed below:

La Galatea:

sotil red amorosa (I, 139-29)

principal cauallero español (I, 171-14)

simples conceptos amorosos (II, 41-1)

barbara furia agarena (II, 55-19)

Persiles y Sigismunda:

vana presunción celosa (I, 195-32)

magnifico cauallero portugues (II, 11-12)

abrasada isla barbara (II, 12-10)

antiguo refran castellano (II, 20-1)

hermosa junta peregrina (II, 20-16)

invencible nación portuguesa (II, 69-9)

dulce possession esperada (II, 202-24)

verdadera fe catolica (II, 229-23)

Don Quijote:

famoso poeta andaluz (51-3)

famosos caualleros andantes (61-27)

This system results in a sort of self-contained rhythmic unit, one adjective balancing the other while the substantive serves as a fulcrum. Náñez describes the effect thusly: "el sustantivo desempeña el papel de fiel entre el valor sintético, subjetivo, impresionista del adjetivo antepuesto y el analítico, objetivo y lógico del adjetivo pospuesto" ("El adjetivo," p. 146). This is the second category in which Persiles y Sigismunda has exhibited more examples than La Galatea.

Three or More adjectives

The third minor category, situations in which three or more adjectives

modify the same substantive, occurs with about equal frequency in both novels. All examples counted are listed, so the relative infrequency of this phenomenon is evident. The two pre-placed examples from La Galatea are cited in context to demonstrate how, once again, the adjectives are often part of a carefully constructed rhythmic unit.

La Galatea:

a quien tengo por señor, por amparo y por amigo liberal, discreto y gentil hombre (I, 137-25)

con leuantada, triste y sonora voz, ayudandole Elicio, Damon y Lauso (II, 195-24)

desseos perniciosos, lasciuos y mal colocados (II, 62-21)

Persiles y Sigismunda:

pieles curtidas, olorosas, limpias y lissas (I, 22-4)

agua pura, limpia y frigidissima (I, 31-12)

confession entera, verdadera y clara (II, 234-18)

hombre acuchillador, impaciente, facinoroso (II, 246-22)

sala baxa abierta y muy bien adereçada (II, 63-32)

valeroso y nunca visto ánimo christiano (II, 68-24)

Don Quijote:

loco furioso, aunque entonces sossegado y quieto (42-12)

animosissimo, prudentissimo y valentissimo capitan (57-10)

donzella distrayda, andariega y algo antojadiza (50-16)

famoso y unico poeta castellano (51-4)

Such a cataloguing of attributes generally provides a graded reinforcement of a particular attitude toward the substantive, although qualities not necessarily related are also stated in this fashion (leuantada, triste y sonora voz), or a kind of antithesis may be achieved (loco furioso

aunque entonces sossegado y quieto). This multiple enumeration is more common with other elements, especially the noun and the verb, and will be taken up again in the proper place.

The Pairing of Predicate Adjectives

Although stylistically they are of less significance and not properly a part of the present study, the occurrence of pairs among the predicate adjectives was noted. In La Galatea forty-four pairs were counted as compared to twenty-one in Persiles y Sigismunda. In the former novel there were also three groups of three or more and six in the latter. As with the attributive adjective, enumeration of predicate adjectives often occurs as part of a larger balanced structure.

The higher total of both paired attributive and predicate adjectives for La Galatea (232), compared to Persiles y Sigismunda (112), reflects clearly the ratios and totals found in the study of adjective placement. There is no question that in the case of the adjective Cervantes made a greater effort to embellish the prose of La Galatea than he did to embellish the prose of Persiles y Sigismunda. Both placement of adjectives and the frequency of their use attest to this and the repeated pairing of them in the former work contributes further evidence.

Pastoral Adjectives

Helmut Hatzfeld lists twelve words from Don Quijote that he calls palabras favoritas pastoriles (El Quijote como obra de arte del lenguaje, p. 250). The list includes several adjectives, nouns formed on the adjectives, and a verb. López Estrada expands the list to fifty adjectives (La Galatea, p. 129). Each of the sample selections was examined for the occurrence of these so-called pastoral adjectives. The results are recorded in the table below:

TABLE 3
"PASTORAL" ADJECTIVES

	Gal-A	-B	-C	-D	Total	Per-A	-B	-C	-D	Total	Per-E	DQ
agradable	5	3	3	7	18	2	1	7	2	12	0	0
alegre	4	4	2	7	17	4	3	5	0	12	0	2
amado	1	3	7	1	12	0	3	1	1	5	0	0
amoroso	7	7	11	7	32	1	11	3	3	18	0	0
áspero	0	0	0	1	1	1	0	0	2	3	0	0
bello	2	1	4	6	13	1	3	0	1	5	0	0
blando	2	1	1	3	7	2	1	0	0	3	1	1
celoso	1	3	2	0	6	0	7	1	4	12	0	0
comedido*	4	0	1	2	7	0	0	0	0	0	0	1
concertado	0	1	0	6	7	0	0	0	1	1	1	2
cortés	3	1	1	2	7	0	1	4	1	6	1	2
cruel*	6	1	2	4	13	2	0	1	0	3	0	0
deleitoso	3	0	1	2	6	1	0	0	0	1	0	0
delicado	1	0	1	1	3	0	0	0	0	0	0	0
desamorado	1	3	17	4	25	0	0	0	0	0	0	0
desapasionado	0	0	1	0	1	0	0	0	0	0	0	0
desdichado	4	11	4	4	23	4	0	1	0	5	0	0
desesperado	4	1	2	6	13	1	0	0	1	2	0	0
discreto*	11	10	9	13	43	1	13	4	2	20	1	7
divino	0	0	5	2	7	0	1	0	1	2	0	0
dulce	4	2	3	4	13	0	3	2	1	6	0	0
duro	0	1	3	1	5	1	0	0	0	1	0	0
enamorado*	16	8	22	8	54	1	7	5	5	18	0	0
exquivo	0	2	1	2	5	0	0	0	0	0	0	0
extremado*	6	2	1	1	10	0	0	0	0	0	0	0
gallardo	3	3	1	9	16	7	1	4	6	18	1	1
gentil	3	1	3	2	9	1	1	1	1	4	0	1
gracioso	1	1	0	1	3	0	0	2	0	2	0	3
hermoso*	17	17	14	23	71	20	6	15	8	49	1	0
honesto*	7	4	3	0	14	0	5	1	1	7	0	0

TABLE 3, continued:

	Gal-A	-B	-C	-D	Total	Per-A	-B	-C	-D	Total	Per-E	DQ
humilde	3	1	1	1	6	0	6	1	2	9	0	1
lastimado	3	5	5	7	20	0	2	2	0	4	1	0
libre	0	2	5	5	12	3	1	3	5	12	1	1
limpio	4	1	4	2	11	3	1	3	3	10	3	1
maravilloso	1	1	1	9	12	1	0	0	0	1	0	0
pastoril	3**	2	5	1	11	0	0	0	0	0	0	0
puro	1	0	3	1	5	4	0	0	1	5	0	0
razonable	0	0	0	0	0	0	0	0	0	0	0	0
rústico	4	2	6	2	14	1	0	2	0	3	0	0
sencillo	0	0	2	0	2	0	0	0	0	0	0	1
simple	4	1	2	1	8	2	1	0	1	4	0	1
sincero	1	0	0	0	1	0	0	0	0	0	0	0
sosegado	2	2	2	6	12	2	0	1	0	3	1	1
suave	7	2	2	3	14	0	0	1	0	1	0	0
sumo	0	2	2	0	4	0	0	0	0	0	0	0
templado	0	0	1	0	1	0	0	0	0	0	0	0
tierno	4	0	3	5	12	1	3	4	1	9	0	1
triste	8	9	5	11	33	2	0	3	0	5	0	0
venturoso	2	1	0	2	5	0	0	1	0	1	0	0
verdadero	6	14	6	3	29	0	0	1	9	10	1	3
TOTALS	169	134	180	188	673	69	81	79	63	292	13	30
RATIOS***	71	89	67	64	71	174	148	190	190	164	219	400

*Adjectives that appear on Hatzfeld's list.

**These three examples occur as pastoral in Schevill-Bonilla.

***Here ratio is equal to the total number of words in each selection divided by the total number of "pastoral" adjectives it has. Each selection contains approximately 12,000 words with the exception of Per-E, which contains approximately 2,850. It is because of this unequal length that ratios are given.

It would hardly seem that an adjective that occurs less than ten times in 48,000 words could be considered typical or "favorite." Twenty-three of the "pastoral" adjectives listed above occur less than ten times in the sample selections from La Galatea, the pastoral novel, and one, razonable, appears not once in any of the selections examined. Four of Hatzfeld's adjectives, comedido, cruel, extremado and honesto, are not especially frequent, but the other three he lists, discreto, enamorado and hermoso, are the three most frequent on the entire list. These last three, although not so frequent as in La Galatea, are also high-frequency items in Persiles y Sigismunda, indicating perhaps that they are as much favorite Cervantine words as favorite pastoral words. Among the adjectives listed by López Estrada, but not by Hatzfeld, that appear with frequency, are amoroso, desamorado, desdichado, lastimado, triste and verdadero. With the exceptions of amoroso and verdadero, this last group is almost negligible in Persiles y Sigismunda, making them, on the basis of comparative frequency, the most "pastoral" of all the adjectives listed. It is most interesting to notice the emotional impact of these four.

While most of the adjectives listed occur with higher frequency in La Galatea than in Persiles y Sigismunda, the frequency of agradable, alegre, cortés, gracioso, libre, limpio, puro and tierno is relatively close in both works. A few however, áspero, celoso, gallardo and humilde, are more frequent in the second novel. Of these, only gallardo and humilde appear in the selection from Don Quijote, and they only once each. All of the adjectives on the list can be placed into three broad groups, those which convey extremes of emotion or character such as alegre, amoroso, áspero, celoso, cruel, desamorado, desdichado, desesperado,

duro, enamorado, extremado, lastimado or triste; those relating to the pleasantness of the pastoral setting and mode of life such as blando, comedido, cortés, deleitoso, delicado, dulce, gallardo, gentil, razonable, sencillo, simple, sosegado, suave, templado and tierno; and those which portray physical attributes, notably bello, hermoso, rústico. Most of these are adjectives one would expect to encounter in a pastoral work. They are not, it has been shown, always typical of Cervantes' pastoral vocabulary.

A comment remains to be made about several of these adjectives, like alegre, agradable, duro, gracioso, limpio and verdadero, etc., which contain nothing inherently "pastoral," but when they appear in the proper context do take on an unmistakably different tone. López Estrada alludes to this phenomenon in talking about the "aesthetic charge" of such words, a thing not easily perceived by the casual reader (La Galatea, p. 126). Hatzfeld, on the other hand, makes no such qualification. The oversight is especially noticeable in the case of a word like cruel, which can be considered "pastoral" only when it refers to the unresponsive attitude of the beloved. Since the difference between the pastoral and non-pastoral usage is so clear-cut, the word was checked in each of its occurrences in the sample selections. In La Galatea, seven of its occurrences were pastoral and six were non-pastoral. The adjective did not appear in the pastoral sense in Persiles y Sigismunda.

In the light of this finding regarding cruel and other similar adjectives, it becomes evident that the investigator of style phenomena must take care to distinguish the aesthetic effect or "charge" peculiar to certain words when they are used in special contexts before classifying

them as representative of a given style.

A "Baroque" Adjective

While the count of the so-called pastoral adjectives was being made, the recurrence of several adjectives not on López Estrada's list was observed. These include contento, doloroso, desseoso, estraño, grave, infinito, noble, rico, and tranquilo. The presence of estraño in this group is particularly interesting because Helmut Hatzfeld interprets Cervantes' use of it in Don Quijote as a reflection of the mysterious and paradoxical way in which things appeared to him, this in turn reflecting the Counter Reformation or Baroque point of view.[7] For this reason, an examination was made of the occurrence of estraño in each of the sample selections, the results of which are tabulated below:

TABLE 4
THE "BAROQUE" ADJECTIVE ESTRAÑO

Gal-A	2	Per-A	4
-B	15	-B	3
-C	11	-C	7
-D	16	-D	0
TOTALS	44		14
Per-E	0		
DQ	0		

The "Baroque" adjective estraño actually occurs, on the basis of its appearance in the sample selections, 3.14 times more often in La Galatea, a "Renaissance" work, than it does in the supposedly Baroque work

Persiles y Sigismunda. The absence of the adjective from the selection from Don Quijote is also noteworthy since Hatzfeld views that work as clearly Baroque. It would seem that in supporting his thesis that Cervantes is a Baroque writer, the critic has made a contention that, in this instance, at least, does not bear up under objective analysis.

NOTES

[1]Samuel Gili Gaya, Curso superior de sintaxis española, 4th ed. (Barcelona: Publicaciones y ediciones Spes, S.A., 1954), pp. 193, 194; Brownell, "Position of the Attributive Adjective," p. 21; Náñez, "El adjetivo," p. 147.

[2]López Estrada supports this expectation in a statement he makes about the importance of the adjective in pastoral style. He found in La Galatea an abundance of epithets that do not distinguish the substantive in any way, but merely stress a quality already associated with it (La Galatea, p. 128).

[3]This is particularly so for the Persiles considering that Brownell found the majority of attributive adjectives to be post-placed in Don Quijote ("Position of the Attributive Adjective," p. 26).

[4]The selection from Don Quijote comprises the 1,500 lines of text from page 35-4 to page 85-16 in volume III of the Schevill-Bonilla edition. In this study it is labelled DQ.

[5]See in particular Don Quijote's speech on pp. 44-25 to 48-10. The ratio for this speech alone is 4.00, which compares with Gal-B and is much higher than any of the Persiles selections.

[6]The "nature epithet" will be described and treated under the noun (see pp. 96, 97, 98).

[7]"A Clarification of the Baroque Problem" p. 133. Hatzfeld also mentions peregrino in this sense. It is rare in La Galatea and is not noticeably frequent in Persiles y Sigismunda until the characters actually become peregrinos on their way to Rome. From that point on, plays on the two meanings of the word occur.

CHAPTER II
THE NOUN

Unlike its modifier, the adjective, which offers various possibilities, the stylistic potential of the substantive is limited. Concerning this, Guerra da Cal says: "El substantivo, por ser la palabra objetiva por excelencia, será también el ingrediente estilístico menos revelador de los movimientos emocionales y de las vivencias estéticas de un escritor, y el que denuncie con menos vigor las inclinaciones peculiares de su espíritu y las preferencias selectivas de su sensibilidad" (Lengua y estilo, p. 82). In spite of this fact, the examination of several aspects of Cervantes' use of the noun will be useful to the present study.

The Pastoral Name

The possibilities presented in character names are too numerous to be fully covered here, but a brief consideration of them will demonstrate adequately that, in the naming of the characters of La Galatea at least, Cervantes remains within a well-established tradition.

Herman Iventosch states that the main source for Spanish pastoral names was the Greco-Latin world, also the major inspiration for the entire genre. He goes on to call the pastoral, "the prime motif of the Renaissance," and to say that as such it "nurtured onomastically the entire literature of the 16th and 17th centuries."[1] One is led by this statement to expect basic similarities in the character names of La

Galatea and of Persiles y Sigismunda, particularly if they belong to the same creative period in Cervantes' life as has been suggested.

Of the 212 characters that Cotarelo has counted in La Galatea, Cervantes gave names to seventy-seven.[2] It will not be necessary to examine all seventy-seven of them in order to show that they are named according to the pastoral patterns outlined by Iventosch.

Pastoral names were often drawn directly from classical mythology, literature or history, for example, Amarili, Caliope, Damon, Galatea, Leandra, Marcelio, etc. More frequent than this direct borrowing, however, is the formation of new names based on the stems of classical ones. Thus in La Galatea the stem Arm- (from Arminius) provides Arminda, Art- (from Artemis) gives Artandro and Artidoro, Fil- (from Phyllis) gives Filardo or Fili, and Lis- (from Lysander) gives Lisalco, Lisandro, Lisardo and Listea. It was not unusual to change the gender in such adaptations. It is noteworthy that the endings attached to these and other stems follow a similar pattern (-andro, -ardo, -io, -eo, -elio, -icio, -erio, -esio, etc.), a factor that contributes immensely to the poetic effect of any passage containing a number of pastoral names.

As well as such classical names, Greek or Latin words denoting some desirable quality or trait also provided stems for pastoral names. Arse- (from the Greek, meaning virile, mainly) became Arsindo for Cervantes; Bel- (beautiful) gave him Belisa; Cris- (from the Greek for 'gold') furnished Crysio; Crisalbo Eugenio comes from the Greek meaning 'well born'; Mel- (Latin, meaning 'honey') gave Meliso. Cervantes also used words referring to nature or some aspect of the pastoral setting in the same manner. Astor and Astraliano suggest the heavens at night; Briseno, the soft breeze that perpetually refreshes the shepherds;

Laurencio and Lauso, the laurel of the woods so significant to the ancients; Roselio, recalling the rose; and Silena, Silerio, Silvano, Silverio and Silvia (formed on the Latin, Silva, 'woods, forest'), the whole natural setting of the pastoral. Cervantes was perhaps more inventive than other writers in the fashion in which he combined words from various of these classes, as he did to form Claraura, Crisalbo, Florisa, Rosaura, Siralvo, Theolinda, etc. In one case Cervantes conveys a character trait that is not quite so desirable in much the same way. The desamorada shepherdess Gelasia's cool temperament is associated with ice through her name which suggests the Latin gelatio, meaning a freezing.[3]

There appear to be no names in La Galatea that do not conform to the same pattern of formation, including the few, Eugenio, Laurencio, Leonarda, Lidia, Silvia that were, or have become, common Spanish names. In Persiles y Sigismunda, however, the ninety-eight characters named, out of a total of 567 (Cotarelo, Padrón literario, pp. viii and 531), are quite another case. It should be kept in mind that, unlike La Galatea, the characters of Persiles y Sigismunda represent the full range of the social scale as well as several of the European nationalities. It becomes at once apparent that Cervantes makes an attempt to portray realistically these various social classes and nationalities in part through the names he gives to the characters representing them. While most of the names in Persiles y Sigismunda are more or less hispanicized, they are also more or less authentic for the nationalities they represent, or at least they would have seemed so to the Spanish reader of Cervantes' day. Some illustrations of this are the Jew, Abiud, the Italian, Alejandro Castrucho, the Dane, Arnaldo, the

Englishman, Clodio, the Scotsman, Lamberto, and the Portuguese, Duarte. The names of some of the so-called barbarians and a few of the others from the northern countries show a little more of the inventiveness so typical of the pastoral names. Bradomiro, Corsicurbo, Croriano, Cratilo, Eustoquia, Ricla, and Policarpo are examples, but the more familiar Magsimino, Leopoldio, and Sigismunda are also seen. The names of the northerners, most of which are Teutonic in origin, would have struck the Spanish reader of the period as foreign or exotic, but very few of them have a pastoral ring.

The Spaniards in Persiles y Sigismunda have relatively commonplace names: Alonso, Pedro, Antonio and Diego Villaseñor, Bernardo Agustín, Juan de Orellana, Leonora, Luisa de Talavera. Such everyday realism in character names is far from the contrived formation followed in La Galatea. The Spaniards also happen to be the largest national group in the book. Thirty-one of them are named in all. Other national and ethnic groups include thirteen French, seven Italian, five Portuguese, and three Jews.

Some of the feminine French names are of interest because they resemble the pastoral pattern. Among them are, for example, Belarmina, Claricia, Deleasir, Eusebia, Feliz, Flora, and Lorena. With the exception of the first two, however, they would hardly be mistaken for characters from La Galatea. Other "French" names such as Libsomiro, Rupertino, Ruperta, and Sinibaldo do not follow the trend.

Of all the names of Persiles y Sigismunda, the ones that are most within the pastoral tradition belong to a group of pescadores. Carino, Leonicia, Selviana, and Solercio might well have been drawn from La Galatea. There does exist a sort of kinship between these fisherfolk,

as they are described by Cervantes, and the shepherds and shepherdesses of the pastoral novel. They seem to have participated in a sort of idyllic, pastoral-like existence before they were overtaken by misfortune.

Finally, a comment should be made about the names by which the two protagonists are known throughout most of the book. There is nothing pastoral about their real names, Persiles and Sigismunda, but consider Periandro and Auristela. Their assumed names fit perfectly the pattern of character names in La Galatea, recalling the fact that many of the shepherds of the pastoral novel are also affecting a disguise, both in the plot of the novel and in reality. It is known that most of the characters of La Galatea represented real life acquaintances of Cervantes.

The Epithet With Proper Nouns

Of almost as much significance as the pastoral names in contributing to the florid rhetoric of the pastoral novel are the epithets which so often precede the names. Despite the fact that he had twenty-one more names to work with in the second novel, Cervantes uses a much greater number of epithets with names and proper nouns in La Galatea (188) than in Persiles y Sigismunda (39), which in itself is an indicator of the stylistic separation between the two novels. If the divisions are not too rigidly drawn, it is possible to group such epithets into the following categories: those describing physical attributes (hermosa Galatea, blanca Aurora, bellisima Auristela, antigua Flora), and those describing abstract character traits (venerable Aurelio, cruel Crisalvo, discreta Transila, divino Micael Angelo), or abstract emotional states (celoso Orfenio, lastimado Silerio, enamorada Sinforosa, suspenso Periandro). The occurrence of such epithets was counted in each of the

sample selections. The results of the count are listed in the table below, where ratio this time indicates the number of "abstract" epithets occurring for each physical or "concrete" epithet.

TABLE 5
EPITHETS WITH PROPER NOUNS

	Physical	Abstract			
		Character	Emotion	Totals	Ratio
Gal-A	13	10	5	28	1.15
-B	5	2	14	21	3.20
-C	25	24	19	68	1.72
-D	33	25	13	71	1.15
TOTALS	76	61	51	188	1.47
Per-A	5	6	1	12	1.40
-B	6	1	2	9	.50
-C	3	0	1	4	.33
-D	6	7	1	14	1.33
TOTALS	20	14	5	39	.95
Per-E	0	0	0	0	
DQ	2	1	0	3	.50

Aside from the greater frequency with which this phenomenon occurs in La Galatea, it is seen from the total ratios that the "abstract" epithets are almost twice as frequent in the former novel as in Persiles y Sigismunda. The abstract nature of the vocabulary of the pastoral novel is perhaps to be expected, particularly if the dominance of abstract, emotionally charged adjectives is recalled (see Table 3, above, also p. 82, 83.

As a single group, the "physical" epithet is the largest in both novels. In Persiles y Sigismunda it is slightly larger than the

combined totals for the "abstract" epithets of character and emotion, as it is in DQ. Also, the total number of epithets used in any given selection from Persiles y Sigismunda is closer to the number used in DQ than it is to the number used in any of the selections from La Galatea. At the same time, the average ratio of "abstract" epithets to "concrete" epithets for Persiles y Sigismunda is more compatible with the ratio for DQ than it is with the average ratio for the pastoral novel.

These findings reflect the findings of the examination of placement and pairing of attributive adjectives (see Tables 1 and 2 above), although there does appear an interesting fluctuation from selection to selection in the ratios of the epithets for both novels, as well as in the number of epithets occurring in each selection, that does not parallel the fluctuations encountered in the study of the adjectives. Previously these fluctuations, according to ascending frequencies, placed the sample selections in the following order: Gal-C, -B, -A, -D; and Per-D, -B, -A, -C. With the epithets the order becomes Gal-B, -A, -C, -D; and Per-D, -B, -A, -C. Thus Cervantes' use of the epithet with proper nouns is not an accurate indicator of the "degree of rhetoric" of a given passage, but, by sheer weight of numbers, it is found to be characteristic of his pastoral style. A tendency to use terms referring to character traits and emotional states appears to be characteristic of the pastoral novel.

Some "Pastoral" Nouns

A count was made of the occurrence of the nouns on Hatzfeld's list of palabras favoritas pastoriles (see Table 3) for each sample selection.

The results are tabulated below. Since the total figures permit a meaningful comparison of each selection, no ratio is given this time.

TABLE 6
"PASTORAL" NOUNS

	crueldad	discreción	hermosura	honestidad	Totals
Gal-A	1	5	11	5	22
-B	0	7	10	3	20
-C	2	2	3	1	8
-D	2	3	5	1	11
TOTALS	5	17	29	10	61
Per-A	0	2	6	0	8
-B	0	12	17	4	33
-C	0	7	9	2	18
-D	0	1	12	6	19
TOTALS	0	22	44	12	78
Per-E	0	0	0	1	1
DQ	0	2	0	2	4

With the exception of crueldad, each of these so-called pastoral nouns appeared more times in Persiles y Sigismunda than in La Galatea. One would expect these abstract nouns to occur with a frequency proportionate to that of the adjectives on which they are formed (Table 3). In general this is what happens, but there are a few deviations. The adjective cruel occurred only thirteen times in the selections from La Galatea and three in those from Persiles y Sigismunda; the noun crueldad reflects these frequencies. As in the case of cruel, crueldad occurs in both a pastoral sense and a non-pastoral sense. In La Galatea it is pastoral in four of the examples and non-pastoral in one.

In La Galatea, discreto occurs forty-three times and discreción only seventeen times, whereas in Persiles y Sigismunda, discreto appeared twenty times and discreción twenty-two times, making the relative frequency of the noun discreción higher in the second novel than in the first. While hermoso was more frequent in La Galatea, seventy-one occurrences versus forty-nine for Persiles y Sigismunda, the noun hermosura occurs forty-four times in the selections from the second work and twenty-nine in the former. Honestidad behaves much the same way, but with lower frequency in both works. It occurs ten times in La Galatea and twelve in Persiles y Sigismunda as opposed to fourteen occurrences in La Galatea and seven in Persiles y Sigismunda for the adjective honesto.

The total number of occurrences of these four nouns in the sample selections of the two novels is relatively close and, at the same time, the number of occurrences does not vary greatly from selection to selection, the average number being 12.75 for La Galatea and 19.50 for Persiles y Sigismunda. This means that in the use of the four nouns Persiles y Sigismunda is just slightly closer to the selection from Don Quijote than it is to the average for the selections from La Galatea. On referring to Table 3, it is seen that the opposite was true in the case of the "pastoral" adjectives. There, Persiles y Sigismunda, on the basis of the average number of occurrences per selection, is much closer to the DQ selection than it is to the average for La Galatea. However, the figures on the pastoral nouns for Per-E and DQ again find these two selections in proximity of each other as they were, in fact, in the case of the pastoral adjectives.

With the possible exception of hermosurä, none of these "pastoral"

nouns occurs with such frequency as to justify their inclusion on a list of this kind. The subjective nature of Hatzfeld's list is emphasized by his failure to include certain other nouns, including amistad, belleza, comedimiento, cortesía, extrañeza, gracia, gravedad, sencillez, solicitud, etc., which occur with noticeable frequency throughout the sample selections and whose related adjectives often did appear on the list. To reiterate though, frequency of occurrence alone does not necessarily make a given word typical of a given style. Many words take on a new tone through the context in which they appear.

The "Nature Epithet"

A device that appears with regularity in La Galatea is the one that Brownell calls the "nature epithet" (see n. 6). This situation occurs when an adjective in pre-position restates a quality that is already inherently associated with the noun it modifies. Such adjectives really form a single cohesive unit with their substantives and for that reason are treated here, under the noun, although the pre-placed adjectives were also included in the count on adjective position.

Brownell identifies three classes of nature epithets: the "pure nature epithet," in which the quality is inseparably related to the object (blanca nieve); the "oratorical nature epithet," in which the quality is assigned that same inseparable relationship for the sake of rhetorical effect (valiente encina); and the epithet in which the quality acquires such a relationship through a previous description (desamorado pastor) ("Position of the Attributive Adjective," pp. 47, 48, and 49). In the "pure nature epithet," the adjective is always superfluous. Adding no new information, serving no distinguishing

function, it simply underscores a quality that is naturally associated with the noun. It functions in a completely stylistic role, and it is unmistakably identifiable whenever it occurs. Therefore, although abundant examples exist of the other two types of epithets, it is the "pure nature epithet" that has been counted in the sample selections of this study.

In this case it was found that a ratio would again aid in the interpretation of the data. The ratio given is equal to the number of words in the selection divided by the number of "pure nature epithets" counted. The average ratio is given for the regular selections from La Galatea and Persiles y Sigismunda, tabulation follows.

TABLE 7
THE "PURE NATURE EPITHET"

		Ratio			Ratio
Gal-A	24	500.00	Per-A	13	923.08
-B	12	1000.00	-B	3	4000.00
-C	19	631.58	-C	12	1000.00
-D	40	300.00	-D	6	2000.00
TOTALS	95	505.26		34	1411.76
Per-E	1	2850.00			
DQ	4	3000.00			

One would expect this highly rhetorical and typically pastoral device to occur with greater frequency in La Galatea than in Persiles y Sigismunda, and it does, appearing 2.79 times more often in the former work. A comparison of the average ratios shows that Persiles y Sigismunda is again nearer to the selection from Don Quijote in the use

of a specific stylistic device than it is to La Galatea.

The fluctuation from selection to selection in La Galatea does not parallel precisely the fluctuation seen in the ratios for adjective position, but does reflect closely those earlier peculiarities of the individual selections. The increase or decrease in the frequency of the "pure nature epithet" bears out the contention that this device is characteristic of Cervantes' rhetorical style. The fluctuation found here in the Persiles y Sigismunda selections, however, seems to have no relationship to the fluctuation found in the same novel for the positioning of the adjective.

The ratio for Per-E, as is almost coming to be expected, again places that selection closer to the selection from Don Quijote than to the average ratio for the selections from Persiles y Sigismunda. If its ratio is compared to the individual ratios for the Persiles selections, Per-E still retains its close relationship to DQ.

The Pairing of Nouns

Cervantes regularly uses nouns in pairs and series. The noun pairs, while sometimes more difficult to classify, can be categorized into the same general groups into which the paired adjectives were categorized. A few random examples of each category from both novels are given below, followed by the tabulation of the number of occurrences for each category in the sample selections. Ratio is equal to the number of words in the selection divided by the number of occurrences of each type of noun pair. The overall ratio is again given for La Galatea and Persiles y Sigismunda.

A. The two nouns are synonymous or nearly synonymous:

La Galatea:

pastores y ganaderos (I, 2-27)

guardador y thesorero (II, 191-11)

Persiles y Sigismunda:

desdichas y aflicciones (I, 38-11)

estabilidad y firmeza (II, 235-31)

B. The nouns are not synonymous, but complement or reinforce each other:

La Galatea:

lagrimas y sospiros (I, 52-24)

soledad y silencio (I, 173-10)

Persiles y Sigismunda:

capitan y señor (I, 8-22)

promesas y consejos (I, 195-9)

C. The two nouns are unrelated:

La Galatea:

obras y tiempo (II, 48-27)

lugar y distancia (II, 191-19)

Persiles y Sigismunda:

la artillería y la musica (I, 20-16)

ombros y diligencia (II, 234-4)

D. The two nouns are antonymous or express opposing ideas:

La Galatea:

amistades y enemistades (I, 138-4)

el temor y la esperança (II, 52-3)

Persiles y Sigismunda:

entradas y salidas (I, 45-16)

la riqueza y la pobreça (I, 189-21)

TABLE 8
THE PAIRING OF NOUNS

Type:	A	B	C	D	Totals	Ratio
Gal-A	16	23	6	4	49	244.89
-B	15	24	7	4	50	240.00
-C	17	33	7	4	61	196.72
-D	14	30	7	5	56	214.29
TOTALS	62	110	27	17	216	222.22
Per-A	14	31	4	4	53	226.41
-B	15	26	5	8	54	222.22
-C	14	30	0	1	45	266.66
-D	5	19	5	0	29	413.79
TOTALS	48	106	14	13	181	265.19
Per-E	1	8	0	0	9	316.66
DQ	7	21	6	3	37	324.32

One of the most interesting discoveries here is that, with the exception of Per-E, not only does the frequency of noun pairs remain fairly constant from selection to selection within the same novel, as can be seen by comparing the total ratios with the ratios for the individual selections, but also the overall frequency for both novels is relatively close. The figures for the noun pairs do not reflect the situation encountered earlier with the adjective pairs (Table 2), which displayed considerable fluctuation among the individual selections and a wide divergence between the two novels. This is, in fact, the

first time that the two works have exhibited such a degree of similarity in the usage of the phenomena examined thus far. Perhaps the particular nature of the noun as the "palabra objetiva por excelencia" is the decisive factor here.

Per-E and DQ are very close in their ratios for paired nouns. Again these two selections show a lower frequency of a device used for rhetorical purposes than do either La Galatea or Persiles y Sigismunda. While the deviation from one extreme to the other is not as pronounced in this instance as it has been in previous ones, the sampling still places the works, according to their declining tendency toward rhetorical style, in the order of La Galatea, Persiles y Sigismunda and DQ, with the special selection Per-E falling between the average for the regular Persiles selections and the Don Quijote selection. It is interesting to observe that Per-D, representing the fourth and final book of Persiles y Sigismunda, again has the lowest frequency ratio of the regular Persiles selections (compare the figures for Per-D in Tables 1 and 2).

Regarding the different categories of noun pairs, category B was the largest for both novels, which is not especially surprising. What may seem a little unusual is the relatively lower number of examples for category C. As a matter of interest, it was the classification of category B and category C that offered the most difficulty. There was not much problem in deciding whether a pair of nouns was synonymous or antonymous, but it was difficult in many cases to decide whether two nouns that represent different objects are unrelated or whether they in some way reinforce each other. The objective nature of the noun may have again been a factor since the same degree of difficulty was

not encountered in classifying the paired adjectives. As it resulted, the occasions when two completely unrelated objects are mentioned together as a pair are really rare and thus the larger number of examples classified under category B.

The pairing of nouns has much the same effect stylistically as the pairing of adjectives in like categories and need not be discussed at length here. When the nouns are synonymous, the pairing serves to restate or stress the impact of the object named. As in the case of the synonymous adjective pairs, the function of these noun pairs tends to be primarily rhythmic, since the second noun adds little if anything to the meaning. Hatzfeld sees the enumeration of synonymous words as an integral element of what he calls Cervantes' "dynamic" style in Don Quijote (El "Quijote" como obra de arte del lenguaje, p. 212). This concept might lead one to expect an increase in its use in the later works. That the opposite occurs in the sample selections has been demonstrated.

In the second category a degree of reinforcement is achieved through the use of a second related noun or one that is naturally associated with the first one. In the third category there is no natural relationship between the two nouns; in fact, at times two unrelated nouns are paired for the effect of their incongruous association. More often, however, the pairs in the third category are simply names of two objects that happen to exist together or occupy the same context in the narration. The final category also achieves a kind of stress or reinforcement, rather than the simple underscoring of the synonymous pairs, through the pairing of opposites. Each of the two objects named stands in relief because of its close association with an opposite.

As in the case of the adjective, the role of this pairing in larger structures will be examined later.

Nouns in Series

Series of three or more items are more common with the noun than they were with the adjective. As might be expected, there were no series of synonymous nouns, and there were none of antonymous nouns. In La Galatea and in the selection from Don Quijote, it was possible, with no danger of misrepresentation, to classify all such series within the category of nouns that, while not synonymous, complement or reinforce each other. A few series from Persiles y Sigismunda, on the other hand, had to be classified under unrelated nouns. Another category that was classed separately was that of proper names. Pairs of proper names were not included with other paired nouns above because it seemed that the nature of the action itself was more often what determined the occurrence of names in pairs rather than any stylistic consideration. The careful listing of each member of a large group by name, however, produces a certain lyrical effect with obvious stylistic intent on the part of the writer. The poetic qualities of the pastoral names have already been discussed. Examples from each category of noun series are followed by the tabulation of their occurrence in the sample selections. Ratio is again equal to the number of words in the selection divided by the number of noun series it contains and the average ratio for the two novels is again given. In all subsequent tables the ratio will continue to be calculated on this basis unless otherwise indicated.

A. The nouns are not synonymous, but complement or reinforce each other:

abilidades y estremadas gracias y razones (Gal; I, 8-29)

palabras, obras y promesas (Gal; I, 32-4)

mares, insulas y riberas (Per; I, 9-26)

ladrones, homicidas y salteadores (Per; II, 43-4)

B. The nouns are unrelated:

coches, estruendo y aparato (Per; II, 16-7)

islas, fuego y nieves (Per; II, 19-7)

C. Proper names:

Orompo, Marsilio, Crysio y Orfenio (Gal; I, 198-31)

Tyrisi, Damon, Elicio, Erastro, Arsindo, Francenio, Crysio, Orompo, Daranio, Orfenio y Marsilio (Gal; II, 30-20)

Auristela, Periandro, Antonio el padre y Antonio el hijo, con la hermosa Ricla y la discreta Transila, y la gallarda Constança, hija de Ricla y Antonio (Per; I, 51-23)

Auristela, Ricla y Constança con Periandro y los dos Antonios (Per; II, 20-25)

TABLE 9
NOUNS IN SERIES

Type:	A	B	C	Totals	Ratio
Gal-A	6		0	6	2000.00
-B	7		7	14	857.14
-C	10		11	21	571.43
-D	6		13	19	631.58
TOTALS	29		31	60	800.00
Per-A	4	0	1	5	2400.00
-B	7	2	5	14	857.14
-C	4	2	3	9	1333.33
-D	7	0	4	11	1090.91
TOTALS	22	4	13	39	1230.77

Table 9, continued:

Type:	A	B	C	Totals	Ratio
Per-E	3		1	4	712.50
DQ	10		3	13	923.08

The figures for categories A and B are representative of the true situation for all selections since almost all of the series in these categories consist of three or four nouns. In the case of the proper names though, category C, the figures are misleading and do not give an accurate impression of what the effect really is. The long series of names is typical of the sampling from La Galatea, but is rare in the one from Persiles y Sigismunda. In the former, groups of eight, nine, ten and more are common, with one series going as high as twenty (II, 239-5). In the latter novel, the largest list contains nine names, while most run about four or five. The enumeration of names in Persiles y Sigismunda is often part of a larger stylistic device, whereas in La Galatea, they merely pile up one after another. Iventosch sees as the reason for such cataloguing of pastoral names the very repetition of beautiful names that carry with them a suggestion of the "glorious ancient world" ("Spanish Pastoral Names," p. 108).

The total ratios for the noun series indicate that their use is less frequent in Persiles y Sigismunda than in La Galatea. Previous findings, including the frequencies for noun pairs would lead one to expect that the frequency of the noun series would continue to decrease in Per-E and DQ. Surprisingly, it does not happen that way. In fact, both

Per-E and DQ show a greater frequency than even the total for La Galatea, placing both closer to the total for the latter novel than to the total for Persiles y Sigismunda. This would confirm Hatzfeld's ideas on enumeration in the "dynamic" style of Don Quijote, whereas the frequencies for the paired nouns did not. In an effort to account for this differential between the noun pairs and the noun series, the ratios were recalculated for the series, omitting this time the figures for category C, since this category was not included in the count of noun pairs. The new total ratio for La Galatea becomes 1655.17, indicating a much lower frequency than before; the total ratio for Persiles y Sigismunda is now 1846.15; for Per-E it is 950.00; and for DQ it is 1200.00. These new figures indicate a reversal of position for La Galatea and Persiles y Sigismunda, with an increasing rather than a decreasing frequency. On the basis of ratio, Per-E still has the highest frequency of all the selections. The selection from Don Quijote now shows a frequency just slightly lower than the new average for Persiles y Sigismunda. Per-E and DQ are now both closer to the average for Persiles y Sigismunda than they are to each other. This represents an interesting deviation from the trend established in previous counts.

While there is a considerable difference between the overall ratios for the two novels in both the original tabulation and later when category C was omitted, it is striking that the total numbers of example in categories A and B are quite close. On the basis of total examples, Persiles y Sigismunda is closer to La Galatea than to DQ. Total examples are not what is significant, but rather the approximate frequency with which the phenomenon occurs. That is why the ratio factor is of so much value in comprehending and interpreting the relative frequencies.

NOTES

[1]"Spanish Pastoral Names of the Renaissance," Names, X (1962), 109.

[2]Cotarelo Valledor, Armando, Padrón literario de Miguel de Cervantes Saavedra (Madrid: Imprenta de Editorial Magisterio Español, 1948), pp. vii and 41.

[3]For more categories and a fuller treatment of the formation of pastoral names see Iventosch, op. cit. and "Dulcinea, nombre pastoril," Nueva Revista de Filología Hispánica, XVII (1963-64), 60-81, especially fn. 7, p. 63.

CHAPTER III
THE VERB

As one of the basic components of the sentence, the verb receives a necessarily high degree of the reader's attention. How a given author handles the verb is, therefore, of much significance stylistically. Any pattern that the author demonstrates in the placement of the verb, in his choice of tense, mood and so on, becomes a clearly recognizable feature of his style. Selected verbal features of Cervantes' style have been examined for frequency of occurrence in the sample selections.

Postponement of the Verb

Whereas in English the placement of the verb in respect to the other elements of the sentence is determined largely by the relationship that exists between it and those other elements, a more flexible syntax permits the Spanish writer to have a considerable amount of choice in the matter. In Latin it was quite common for the verb to be assigned, for stylistic reasons, final position in the clause. Spanish authors of the sixteenth century, seeking to "trasplantar al romance usos sintácticos latinos," also made frequent use of the device of verb postponement (Lapesa, Historia de la lengua española, p. 180. See also pp. 181 and 261). Random examples taken from the sample selections illustrate the syntactical environment in which it occurs in the works presently under study. The categories are listed in the order of their decreasing frequency.

1. A prepositional phrase used adverbially precedes:

La Galatea:

la deidad que en el alto cielo mora (I, 14-11)

Oyendo lo que entre Timbrio y Elicio passaua (II, 77-28)

Persiles y Sigismunda:

que con muchas veras procuraba guardar (I, 156-19)

el mayor que en su vida se auia visto (II, 18-17)

2. A simple adverb precedes:

La Galatea:

que no lexos estaua (I, 14-24)

direos lo que entonces le canté (I, 131-13)

Persiles y Sigismunda:

con todos los que alli estauan (I, 22-22)

y como alli no auia mas hombres (II, 209-32)

3. The object of the verb precedes:

La Galatea:

que por las riberas del Tajo su ganado apascentauan (I, 2-28)

los más floridos años de su vida gastó (II, 75-14)

Persiles y Sigismunda:

En tanto que Auristela esto dezia (I, 179-5)

respondio que sólo vno diria (II, 209-10)

4. The complementary infinitive precedes:

La Galatea:

el mas cruel estilo que imaginarse puede (I, 29-15)

estuuiessen atentos a lo que dezir queria (II, 193-20)

Persiles y Sigismunda:

como dezirse suele (I, 7-24)

esto que aora dezirte quiero (I, 208-1)

5. A predicate complement precedes:

La Galatea:

Vn dia que sola estaua (I, 160-11)

El amor honesto siempre fue (II, 61-13)

Persiles y Sigismunda:

limpiaronle el rostro, que cubierto de poluo tenia (I, 2-18)

que no barbaros, sino cortesanos parecian (II, 10-8)

6. The perfective participle precedes in a compound tense:

La Galatea:

del desdichado que cantado auia (I, 20-4)

las errantes estrellas andado hauian (II, 206-13)

Persiles y Sigismunda:

los que escuchado la hauian (II, 252-14)

se partieron a cumplir lo que prometido auian (II, 281-14)

7. The imperfective participle precedes:

La Galatea:

Un lastimado pastor que entre vnos arboles cantando estaua (I, 172-6)

desta manera cantando estaua (I, 173-14)

los dos pastores que corriendo hauian venido (II, 264-10)

los pastores que mirandole estauan (II, 268-6)

As can be seen in several of the examples cited, the above categories often represent a simplified description of the situation. In order to

simplify the classification, only those elements most directly connected with the verb were taken into consideration in establishing the categories. Also, to reduce the possibilities of error and to keep the observation of verb postponement as objective as possible, only those instances in which the verb occurs as the final element in its clause were counted and then only if the situation was deemed to constitute an "abnormal" syntactical arrangement. The cases counted do not represent, of course, all the cases of verbal displacement, nor do they provide a complete description of all the various types of hyperbaton that occur within the clause. They do represent those cases that could be accurately and conveniently controlled in a count of this nature.

There were situations in which the verb, at first reading, appeared to be displaced from its normal position, or to have gravitated toward the end of the clause, but it was not possible to determine whether it was in reality the verb or some other element that has been displaced. When the verb is assigned final position in its clause, however, there could be little doubt about the effect produced, if there could be any about the author's intention. Postponement of the verb until the end of the clause seems rather clearly to be an attempt to "Latinize" the cadence, a trait that, according to Lapesa, typifies much of sixteenth-century Spanish prose. For this reason, it can be assumed that Cervantes' use of the practice will not only be stylistically revealing, but will also provide another good point of reference on which to base any chronological considerations. The following table expresses the occurrence of verb postponement in the sample selections.

TABLE 10
POSTPONEMENT OF THE VERB

	Examples	Ratio		Examples	Ratio
Gal-A	187	64.17	Per-A	110	109.09
-B	176	68.18	-B	67	179.10
-C	142	84.41	-C	66	181.81
-D	217	55.30	-D	79	151.90
TOTALS	722	66.48	TOTALS	322	149.07
Per-E	15	190.00			
DQ	33	363.63			

Remembering that the lower the ratio, the higher the frequency it represents, it is seen that verb postponement occurs in La Galatea, on the average, more than twice as often as it occurs in Persiles y Sigismunda and almost five and one half times as often as in the selection from Don Quijote. Proportionately, it is not as frequent as one might be led to expect by the figures for the pre-placed adjective, which was also regarded as typical of the tendency to Latinize sixteenth-century Spanish prose. López Estrada anticipates some restraint in Cervantes' use of verb postponement when he writes that "el procedimiento más simple de latinización (colocar el verbo al fin de la oración) nunca llega a violentar la frase" (La Galatea, p. 134). Postponement of the verb alone, while it is frequent, probably would not account for the reader's continued awareness of a calculated realignment of syntax in La Galatea and at times in Persiles y Sigismunda. To explain this one would need to consider the impact of other types of hyperbaton as well.

The degree of fluctuation from selection to selection in La

Galatea is not as pronounced as it was with the placement of the adjective, but it is significant that the increase or decrease in frequencies parallel exactly the increase or decrease for the adjectives. By combining the evidence obtained in the count of the pre-placed attributive adjectives and the present count, it is possible to establish conclusively the relative degree of rhetoric, or Latinization, in the four selections from La Galatea. The tendency reaches its peak in Gal-D, with the level of Gal-A falling slightly below it. There is a fairly sharp drop from the level of those two selections to that of Gal-B. The lowest point, that is, the most normal situation regarding positioning of the attributive adjective and the verb, is encountered in Gal-C. The latter selection, it will be recalled, consists largely of the polemic on love that takes place between Lenio and Tyrsi, which because of its argumentative character, severely restricts the rhetorical possibilities.

Though there is less of a gap between the two than might be expected in the practice of verb postponement, Persiles y Sigismunda exhibits a decline from the overall ratio for frequency for La Galatea. Postponement is about 2.24 times more frequent in the pastoral novel than in the second work. Pre-placement of the adjective was about 3.73 times more frequent in La Galatea. The difference in the distance between the two for these two phenomena is partially explainable because of the different roles of adjective and verb. The possibilities for pre-placement of adjectives, simply because of their greater number, exceed the possibilities for verb postponement. While keeping this point in mind, it is revealed that the total ratio for verb postponement in Persiles y Sigismunda is closer to the total ratio for La

Galatea. The previous tendency was for it to lie closer to the selection from Don Quijote.

Per-E displays a lower frequency than the total ratio for the other selections from Persiles y Sigismunda, but it is not far out of line, with a variation of about 41 more words of text per occurrence. Per-E is near to Per-B and Per-C. It does not align itself closely with DQ, which has the lowest frequency of verb postponement of all the selections, as has often been the case with other phenomena, but remains more associated with the norm for Persiles y Sigismunda.

If postponement of the verb and pre-placement of the attributive adjective are valid indicators of the attempt to Latinize Spanish prose, as they would seem to be, then a pattern of evolution in this stylistic tendency becomes apparent for the sample selections. La Galatea lies at the "Renaissance" extreme and DQ at the "non-Renaissance" extreme. Persiles y Sigismunda places itself just beyond midway between those two, somewhat nearer to DQ since the figures for the attributive adjective weight it so much in that direction. There is still evidence remaining to be considered however, before confirming or disproving this relationship between the three novels. It is suggested prematurely here merely because the particular handling of the adjective and the verb involved is generally accepted as being typical of Renaissance style.

The Pairing of Verbs

Enumeration of the verb does not occur as often as enumeration of the adjective or the noun, but it does occur with sufficient frequency to be readily perceived by the reader. Occurrence of verbal enumeration

was studied in the sample selections and it was found that, with a few exceptions, which, for the sake of accurate description, required the establishment of a fifth category, the examples of paired verbs fit comfortably into the same four categories established for the paired adjectives and the paired nouns. Each category is illustrated with random examples drawn from the sample selections.

A. The two verbs are synonymous or nearly synonymous.

La Galatea:

yo te prometo y juro (I, 48-3)

no puede satisfazer ni contentar (II, 67-15)

Persiles y Sigismunda:

he visto y notado (I, 48-3)

adormecense o entorpecense (I, 181-6)

B. The verbs are not synonymous, but complement or reinforce each other:

La Galatea:

los vio y conocio (I, 152-13)

fauorescer y ayudar (II, 209-1)

Persiles y Sigismunda:

la tirassen yencaminassen al puerto (I, 160-13)

que se consolasse y tuuiesse esperança (II, 233-16)

C. The two verbs are unrelated:

La Galatea:

estaua esperando y mirando (I, 179-6)

se diuidieron y apartaron (II, 254-22)

Persiles y Sigismunda:

ni oyen ni impiden (I, 179-6)

dignas de saberse y de imprimirse (II, 206-10)

D. The two verbs are antonymous or express opposing ideas:

La Galatea:

el amor camina o buelue atras (I, 133-26)

Persiles y Sigismunda:

crece y mengua (I, 17-12)

dar y recibir (II, 232-25)

E. The same verb is repeated in different tenses:

La Galatea:

ni podia, ni puedo viuir (I, 169-22)

muestro y mostrará (II, 42-11)

Persiles y Sigismunda:

según auian sido y yuan siendo (II, 211-5)

que me hazes y me has hecho (II, 227-32)

It has been seen that paired elements are often balanced off one against the other, forming a larger balanced structure. Such is also the case with the verbal pairs:

La Galatea:

aquellos que le conoscian y sabian la calidad y valor de su persona (II, 31-24)

porque en la figura y compostura del hombre se cifra y cierra la belleza (II, 63-25)

Persiles y Sigismunda:

que tal vez los impensados fauores despiertan y los mas tibios y descuydados pechos encienden (I, 174-19)

que el tonto y simple ni sabe murmurar, ni maldezir (I, 185-32)

Tabulated below are the number of verb pairs counted for each category:

TABLE 11
THE PAIRING OF VERBS

Type:	A	B	C	D	E	Totals	Ratios
Gal-A	5	2	5	0	0	12	1,000.00
-B	9	5	7	1	3	25	480.00
-C	14	26	13	0	4	57	210.53
-D	5	12	7	0	0	24	500.00
TOTALS	33	45	32	1	7	118	406.78
Per-A	3	5	11	3	0	22	545.45
-B	10	10	9	5	1	35	342.86
-C	5	3	2	4	0	14	857.14
-D	6	2	2	2	2	14	857.14
TOTALS	24	20	24	14	3	85	564.70
Per-E	0	0	2	1	0	3	950.00
DQ	12	7	15	1	5	40	300.00

The difference between the frequency of paired verbs in the sample selections from La Galatea and Persiles y Sigismunda is, as it was in the case of the paired nouns, not a great one. In fact, the numerical difference between the two works is practically the same for paired nouns (34) as it is for paired verbs (33). However, since there were almost twice the number of noun pairs (397) as there are verb pairs (203), the distance between the two novels is, proportionately, somewhat greater with the verbs than it was with the nouns. The significant discovery regarding the overall totals and the overall ratios for the

two works is, of course, that the frequency for La Galatea again surpasses the one for Persiles y Sigismunda.

The relative positions of the two novels as determined by comparing the ratios of the sample selections, again as in the case of the paired nouns, do not coincide with previously observed trends. The overall ratio for Persiles y Sigismunda remains closer to the overall ratio for La Galatea than it does to the ratio for the Don Quijote selection. Per-E lines up closer this time to the average ratio for Persiles y Sigismunda than it does to the ratio for DQ. Among the individual selections it is closest to Gal-A, but also resembles Per-C and -D. The position of DQ is perplexing since its ratio indicates an even higher frequency than La Galatea. Its ratio is not as high as the one for Gal-C, the highest for all the selections, but it is higher than Per-C, which is the selection it resembles most and which has the highest ratio of paired verbs for Persiles y Sigismunda.

The pairing of verbs is less related to the rhetorical level of the text than, for example, the placement of the attributive adjective. This becomes evident upon observing the fluctuations of ratios among the selections from La Galatea. The lowest incidence of verbal pairing occurs in Gal-A which had the second highest frequency of pre-placed adjectives (Table 1). One would expect perhaps that the pairing of one element would parallel that of another in the different selections. In the case of the paired verbs, that situation does not occur.

When the three novels are lined up in the order of decreasing frequency of verbal pairing, they offer this arrangement: DQ, La Galatea, and Persiles y Sigismunda, followed by Per-E. This new

sequence bears little relationship to the one suggested by the combined data for adjective placement and verbal postponement (pp. 114, 115).

In regard to the frequency of the different categories of verb pairs, in La Galatea category B is the largest, as one would expect it to be, basing one's judgement on the experience of the paired elements already examined. On the same basis, one would expect category C to be second largest. In La Galatea it is second, but is equalled by category A. The same situation recurs in Persiles y Sigismunda, except that in the latter both categories, A and C, are larger than category B. The relatively high incidence of "synonymous" verb pairs in both novels is surprising when it is remembered that this category was much lower for both the adjective and noun pairs.

The effects produced by the different types of paired verbs hardly need be discussed since the categories themselves indicate these and since they are essentially those of the corresponding categories for the paired adjectives and nouns. Category E, however, the repetition of the same verb in another tense, produces a new kind of reinforcement through temporal extension that is stylistically more significant than that of synonymous or reinforcing pairs. The verbal concept is not only underscored by repetition, it also transcends the limitation of the temporal sphere in which the characters are functioning. Some of the variations in this type of pairing are interesting. For example the transcension sometimes extends to mood.

> que se huuiessen sustentado y sustentan (Gal-C, 34-5)
> cuanto más se ha de padecer y se padece por ella (Gal-C, 67-7)
> el mal que a mi me toca o tocare (Quijote, 54-28)

A neat antithesis can be achieved through the juxtaposition of the affirmative and negative forms:

> no ha de hauer medio de querer y no querer en vn mesmo punto (Gal-C, 70-26)
>
> y nadie tiene para qué meterse en si truxe o no truxe, si gasté o no gasté (DQ, 74-3)

A similar effect is sometimes accomplished with the object pronouns:

> por no tenerme ni tenerte mas suspensa (Per-B, 170-32)

Or at times the simple echo is employed:

> esfuercesse, esfuercesse, que el descaecimiento en los infortunios apoca la salud y acarrea la muerte (Quijote, 42-49)

This device becomes even more effective when the enumeration is extended beyond pairs, as will be seen in the following section.

Verbs in Series

Series of three or more verbs occur in various contexts in Cervantes and several techniques are employed. The verb is particularly well-suited to this kind of enumeration and the effects achieved are particularly striking. In regard to this, Helmut Hatzfeld says that "el verbo, especialmente, es a propósito para el logro de acumulación enfática, porque allí no sólo el cambio de vocablos, sino también el cambio del tiempo origina la operación dinámica" (El "Quijote" como obra de arte del lenguaje, p. 214). Examples of verb series found in the sample selections include the following syntactical situations:

1. Asyndeton. There is no conjunction joining the coordinate elements of a series:

> Alborotaronse los circunstantes, pusieron mano contra mi, retiréme a casa de mis padres, conteles el caso (Per-A, 34-13)
>
> Guió el padre; siguieronle todos; animóse Cloelia (Per-A, 29-25)
>
> Vilas, contemplélas, conocilas, grauelas en mi alma (Per-A, 192-18)

2. Polysyndeton. The conjunction is repeated after each element of the series:

> si no es con callar, y agradecello, y estimarlos en el punto que merescen (Gal-A, 49-32)
>
> Acrecento las lagrimas, y començó suspiros nueuos, y dixo razones que mouieron a las piedras (Per-A, 39-32)
>
> la detuuo y la apartò de si, y la dijo (Per-B, 248-2)

3. Normal. A conjunction joins the last element of the series:

> desnudaron al licenciado, quedose en casa y acabose el cuento (DQ, 44-21)
>
> ¿que mucho es que, por alcançar aquello que no puede satisfazer ni contentar al desseo sino con ello mismo, se padezca, se llore, se tema y se espere (Gal-C, 67-16)
>
> entre aqui dentro, vi este sitio, y pareciome que (Per-A, 42-23)

The most succinct and forceful of the three situation is the first one, asyndeton. The effect remains impressive even when the rhythmic units are extended to full clauses with all the trappings:

> naci en España, en vna de las mejores prouincias de ella; echaronme al mundo padres medianamente nobles; criaronme como ricos; llegué a las puertas de la gramática, que son aquellas por donde se entra a las demas ciencias; inclinóme mi estrella, si bien en parte a las letras, mucho mas a las armas; no tuue amistad en mis verdes años ni con Ceres ni con Baco, y assi, en mi siempre fue Venus fria (Per-A, 31-26)

When tenses and verb forms other than the preterite are employed, the effect is altered, though not completely destroyed:

> alegrando el suelo, aljofarondo las yeruas y pintando los prados (Gal-D, 282-25)
>
> el capitan mandó que le llevassen debaxo de cubierta y le echassen en dos traspontines, y que, quitandole los mojados vestidos, le vistiessen otros enjutos y limpios, y le hiciessen descansar y dormir (Per-A, 6-8)
>
> Dame, señora, a tu hermano por esposo;darte yo a mi misma por hermana, repartire contigo mis riquezas, procuraré darte esposo que despues, y aun antes de los dias de mi padre, le elijan por rey los de este reyno (Per-B, 173-13)
>
> Dauales assiento la verde yerua de vn deleytoso pradezillo; refrescauales los rostros el agua clara y dulce de vn pequeño arroyuelo que por entre las yeruas corría; seruianles de muralla y reparo muchas çarças y cambroneras que casi por todas partes les rodeaua (Per-C, 41-16)

While there are differences, the effects are similar enough and the exceptions few enough--all are listed--that all three types can be grouped under what Hatzfeld calls the veni-vidi-vici style (El "Quijote" como obra de arte del lenguaje, p. 232), which he displays as an essential element of the "dynamism" of Cervantes' style in Don Quijote.

Ernesto Guerra da Cal also treats such verbal enumeration in Eça's works. He describes its effect in this way:

> Este concatenatio verbal de tipo "staccato" . . . ofrece, además de sus posibilidades rítmicas, una vigorosa expresividad. El contraste entre la sensación de inmovilidad que produce la monotonía asonante de esas formas verbales y el tiempo dinámico de su secuencia, suscita una sensación viva, casi física de movimiento en compás acelerado, que vitaliza el período, y ayuda a conjugar las imágenes de la rápida sucesión de esas acciones. (Lengua y estilo, p. 224)

It is significant that both Hatzfeld and Guerra da Cal employ the term "dynamic" in describing the effects of this style. It is also of interest to this study to consider Hatzfeld's statement that "los ritmos caballerescos /i.e., of the Persiles/ y pastoriles son estáticos y corresponden para Cervantes a una manera clasicista." (El "Quijote" como obra de arte del lenguaje, p. 207). Later on he indicates that in the "obras cervantinas de estilo estático" the staccato style emerges whenever the character speaking is, for some reason, in a state of excitement, but that it is very rare. He illustrates with an example from Persiles y Sigismunda (Ibid., p. 234). Since for Hatzfeld both La Galatea and Persiles y Sigismunda are static in style and distinct from Don Quijote, which is dynamic, one expects an abundance of verb series of the veni-vidi-vici type in the latter work and a scarcity of them in the former two. That the truth of the matter is somewhat different will be seen in the tabulation of their occurrence in the sample selections which will follow shortly.

For comparative purposes, the verb series were classified according to meaning, as were the adjective and noun series. The categories that emerged are comparable to the categories for the earlier series:

A. The verbs are synonymous or nearly synonymous:

la ama, la quiere y la adora (Gal-D, 265-29)

Vine a quererle, a amarle y aun a adorarle (Per-B, 171-18)

en tanto que la vida me durare, amo, quiero bien, adoro (Per-B, 169-17)

juntos salimos, juntos fuymos y juntos peregrinamos (DQ, 54-11)

B. The verbs are not synonymous, but complement or reinforce each other:

Elicia no podia, ni deuia, ni queria oluidar a Galatea (Gal-A, 3-11)

la qual sobresalta, descontenta, atemoriza y jamás assegura (Gal-D, 208-22)

Reyteré plegarias, anadi promessas, aumenté las aguas del mar con las que deramaua /sic/ de mis ojos (Per-A, 37-6)

vilas, contemplélas, conocilas, grauelas en mi memoria (Per-B, 192-18)

C. The verbs express unrelated concepts:

Guió el padre; siguieronle todos; animóse Cloelia (Per-A, 29-25)

Obedeciole, fue a verle, y hallòle retirado y solo (Per-B, 182-22)

Afeóle el caso, pidio a Periandro la perdonasse, diole por libre, y voluiole la cruz (Per-D, 252-20)

tuuo el bachiller el embite quedose, anadiose al ordinario vn par de pichones, tratose la mesa de cauallerias, siguiole el humor Carrasco, acabose el banquete, durmieron la siesta, boluio Sancho y renouose la platica passada (DQ, 71-25)

The last example is typical when Cervantes as author uses the technique to sum up quickly a number of diverse actions and get on with the narration. It is a device to "make a long story short."

D. The same verb is repeated in different tenses:

han nascido, nascen y nasceran en el mundo (Gal-C, 46-15)

siempre fue, es y ha de ser limpio, sencillo, puro y diuino (Gal-C, 61-14)

y por ella he tenido, tengo y he de tener vida (Per-B, 177-33)

The second example here shows that again the enumeration of one element is sometimes counterbalanced by another enumerated element.

In the table which follows the occurrence of verb series in the sample selections is indicated. Ratio refers to the number of words

that occurs for each occurrence of a verb series. It is again determined by dividing the number of verb series in the selection by the total number of words.

TABLE 12
VERBS IN SERIES

Type:	A	B	C	D	Totals	Ratio
Gal-A	0	1	2	0	3	4000.00
-B	0	0	0	0	0	0000.00
-C	0	3	0	2	5	2400.00
-D	1	2	0	0	3	4000.00
TOTALS	1	6	2	2	11	4363.64
Per-A	0	3	25	0	28	428.57
-B	4	4	10	1	19	631.96
-C	0	3	11	0	14	857.14
-D	0	1	9	0	10	1200.00
TOTALS	4	11	55	1	71	676.06
Per-E	0	0	6	0	6	475.00
DQ	1	2	4	0	7	1714.28

A quick analysis of the ratios shows that verbs in series occur with greatest frequency in Per-A. Per-E is very close behind this selection. The next highest frequency is in Per-B. The overall ratio for all of the Persiles y Sigismunda selections is the next highest after Per-B. The lowest frequency occurs in the selections from La Galatea. In one of these, Gal-B, no examples were encountered at all. A more specific comparison shows that enumeration of the verb in series of three or more is about 6.45 times more frequent in Persiles y Sigismunda than in La Galatea. The overall frequency for Persiles y

Sigismunda is 2.53 times greater than the frequency for the selection from Don Quijote, but the frequency for Per-E is 1.42 times greater than the overall frequency for all of the Persiles y Sigismunda selections.

These figures are interesting in the light of Hatzfeld's statements about "static" and "dynamic" styles. The frequency for La Galatea is quite low, as anticipated by his declarations, but the surprising discovery here is the much higher frequency for Persiles y Sigismunda, which is classed stylistically by Hatzfeld with La Galatea. The inference drawn from Table 12 is that, based on the veni-vidi-vici technique, Persiles y Sigismunda is not only much closer to DQ than it is to La Galatea, but that it actually surpasses Don Quijote. In fact, each of the selections from Persiles y Sigismunda displays a lower ratio, and thus a higher frequency, than the single Don Quijote selection.

To further emphasize this point, if it is assumed that the fifty examples of veni-vidi-vici listed by Hatzfeld (El "Quijote" como obra de arte del lenguaje, pp. 232-237) are all the examples that he found in the entire Don Quijote (he makes no statement about this) it is found that the ratio for that book would be 7,567.72. This would indicate a frequency for Don Quijote that is even lower than the one for La Galatea, a seemingly improbable situation. To verify it one way or another, however, would require that every occurrence in the entire Don Quijote be counted. What has been proven here is that statements about the frequency or infrequency of a stylistic device are meaningless and misleading unless supported by concrete statistical data that make valid comparisons possible.

In one aspect the occurrence of the verb series does not correspond

to previous findings. In the case of the noun series, the frequency for Persiles y Sigismunda was lower than for La Galatea. More significant, though, is the fact that in both the noun and the verb series the selections from La Galatea and from Don Quijote tend to resemble each other. The proximity was greater with the noun pairs, but the implication that Persiles y Sigismunda stands stylistically apart from them is still present.

How can the "high" frequency of a dynamic feature in a static work be explained? Perhaps Hatzfeld himself has suggested part of the answer. He states that "finales de capítulo, solución de situaciones y concentraciones de cosas secundarias hacen recordar vivamente el estilo veni-vidi-vici en su sentido más estricto" (El "Quijote" como obra de arte del lenguaje, p. 236). Since Persiles y Sigismunda contains a number of interpolated stories or situations in which a character in distress is obliged to recapitulate quickly the events that have led him to his current state, the technique finds itself in frequent use in that novel. Hatzfeld also calls attention to the use of this style in the Novelas ejemplares and suggests that it can possibly indicate Cervantes' predilection for the short story form (Ibid., p. 237).

Finally, it is noted that the fluctuation of the figures for verbs in series does not parallel the fluctuation of the figures for nouns in series. La Galatea displays the highest overall frequency of noun series, while it is Persiles y Sigismunda that has the highest total of verb series. The fluctuation from selection to selection also varies from that of the noun series. The selections from La Galatea are relatively constant for the nouns, but vary considerably for Persiles y Sigismunda that has the highest total of verb series.

The fluctuation from selection to selection also varies from that of the noun series. The selections from La Galatea are relatively constant for the nouns, but vary considerably for Persiles y Sigismunda. The same is true for the verb series, but it is interesting to notice that there is a progressive decrease in the use of verbs in series from Per-A to Per-D.

A "Verbal Index"

Throughout the sixteenth and much of the seventeenth centuries there were a number of Spanish verb forms which were undergoing changes in usage or meaning. Among these was the imperfect subjunctive in -ra, which had lost much of its original force of pluperfect indicative and, after a stage as pluperfect subjunctive, had gradually become more of an equivalent of the common imperfect subjunctive in -se. Rafael Lapesa states that "en la mayor parte del siglo XVI todavía predominaba en cantara el valor de pluscuamperfecto de subjuntivo . . . pero a fines del siglo y principios del siguiente se invierte la proporción, prevaleciendo desde entonces la función de imperfecto, en la que cantara llega a superar la frecuencia de cantase" (Historia de la lengua española, p. 259). In modern Spanish the -ra form is permitted its earlier pluperfect indicative meaning only by men of letters and as pluperfect subjunctive it has been supplanted by the compound forms hubiese/hubiera cantado.[1]

Another form that was undergoing a shift in usage during this period was the future subjunctive in -re. The functions of this form were being taken over by the future indicative and the present subjunctive. About this Keniston says that "by the sixteenth century the use

of the present indicative was beginning to impose itself for all future conditions. The indicative becomes increasingly predominant during this century." (Spanish Syntax, p. 408. Also see Lapesa, Historia de la lengua española, p. 259.)

Aware that these and other forms sometimes overlapped in meaning and were often used interchangeably, Manuel Criado de Val used statistical analysis of the imperfect subjunctive in -ra and -se, the future subjunctive in -re, and the conditional in -ría, as they occur in the Novelas ejemplares, Los dos felices amantes, and La tía fingida to determine a "verbal index" for Cervantes, Avellaneda, and the author of the anonymous story. After comparing these verbal indices, he was able to rule out, to his own satisfaction at least, both Cervantes and Avellaneda as possible authors of La tía fingida.[2]

According to Criado de Val[3] and others, like Guerra da Cal (Lengua y estilo, p. 208), this kind of verbal analysis can be particularly productive in trying to establish a stylistic key for an author, and, consequently, when applied to problems of authorship, as in the former's Análisis verbal del estilo. Since, in the case of Cervantes, one is dealing with an author whose span of literary activity (1585-1616) coincides precisely with the period during which the subjunctive forms indicated were in the process of becoming fixed in their modern acceptations, it would not be unreasonable to expect a gradual shift in that author's preference for one or another of the "competing" forms. With the aim of determining whether or not this does occur and to be able to establish clearly Cervantes' preferences, Criado de Val's system was applied to the sample selections of the present study.

In the tabulation which follows, both the number of occurrences

and the percentage each form represents in the sample selections, as well as the average percentage for each form,are given. Giving percentages and averaging them for each form would not seem to give as accurate an index to Cervantes' preferences as would finding the percent each form represents out of the total for all the forms. However, Criado de Val used average percentages for his index (Análisis verbal del estilo, p. 110), so the averages are listed in Table 13, where Criado de Val's index also appears.

TABLE 13
A "VERBAL INDEX"

	-se		-ra		-re		-ría		Totals
Gal-A	80	51%	42	26%	17	11%	19	12%	158
-B	96	52%	51	28%	6	4%	31	16%	184
-C	14	15%	47	51%	15	16%	17	18%	93
-D	59	52%	37	33%	10	9%	7	6%	113
TOTALS	249		177		48		74		548
AVERAGE		42%		34%		10%		13%	
Per-A	103	69%	21	14%	5	3%	20	13%	149
-B	40	39%	30	29%	21	20%	12	12%	103
-C	88	65%	22	16%	12	9%	14	10%	136
-D	85	61%	25	18%	13	9%	17	12%	140
TOTALS	316		98		51		63		528
AVERAGE		58%		19%		10%		12%	
Per-E	12	41%	8	28%	6	21%	3	10%	29
DQ	64	45%	38	26%	26	18%	15	10%	143
Novelas Ejemplares*									
AVERAGE		54%		18%		10%		16%	

*See Criado de Val's index, Análisis verbal, p. 110.

When the average ratios for the -se and the -ra forms are compared to Criado de Val's average percentages, it is seen that the frequency of the -se form is somewhat lower for La Galatea than for the Novelas ejemplares, and it is somewhat higher for Persiles y Sigismunda. Conversely, for the -ra form, La Galatea is higher than the Novelas ejemplares and Persiles y Sigismunda is lower. On the premise outlined above, that a later work would show a greater proportion of -ra forms to -se forms, this would seem to substantiate Singleton's thesis that Persiles y Sigismunda is, for the most part, prior to La Galatea.

In both the novels, there is one selection that deviates considerably from the other three. These are Gal-C and Per-B. It is interesting to note that as the proportion of -se forms drops in these two selections, the proportion of -ra forms rises. The possibility of a different chronology for these two selections suggests itself, but then it is remembered that Gal-C has been anomalous in the preceding counts of this study and that this is probably due more to the nature of the narrative in that selection than it is to any possible variation in chronology. The content of Per-B, which deals with the shipwreck, Sigismunda's illness, and the sojourn in the palace of King Policarpo, however, does not suggest a similar explanation for the deviation of that selection. Both Per-E and DQ appear to be closer to La Galatea than to Persiles y Sigismunda in frequency of both -se and -ra forms.

This all seems logical enough, in terms of chronology, until the -re future subjunctive is examined. Theoretically, the frequency of this form should decrease proportionally in Cervantes' later work. The lowest incidence of the -re future subjunctive is found in Persiles y Sigismunda. Chronologically, this would be in direct conflict

with the findings for the -se and the -ra imperfect subjunctive forms. The highest incidence of the future subjunctive occurs in Per-E, followed by La Galatea, which is very similar to DQ in frequency of this form.

The frequency of the -re future subjunctive is the one which varies most from selection to selection. Criado de Val found the same to be true in the Novelas ejemplares and attributed the cause to the varying amount of dialog in the different novelas (Análisis verbal del estilo, p. 36). Since DQ contains a large proportion of dialog this would perhaps account for the relatively high frequency of the form in that selection, although in La Galatea there is very little direct dialog, but still much variation and an equally high average percentage.

The remaining form, the conditional in -ría, really competes only with the -ra imperfect subjunctive form, which even in modern Spanish is sometimes used with conditional force. Since here there is no question of one form tending to supplant another, it would be difficult to formulate any chronological conclusions on the basis of the occurrence of this form. It is the form which varies least of the four counted, though it is slightly more frequent in the Novelas ejemplares than in La Galatea, Persiles y Sigismunda or DQ.

The problem pointed out for the -ría conditional form indicates a basic weakness in Criado de Val's system. That is, none of the four forms he examines are really in direct competition with the others. Criado de Val includes in his study a discussion of the various usages he found for each of the four forms, so he should have taken cognizance of this fact. While he comments subjectively on the relative frequency

of the various usages or meanings, and makes reference to examples in the works, he offers no statistical evidence that would make possible a concrete comparison (see Análisis verbal, pp. 54-80). This is unfortunate because the -ra, -se imperfect subjunctive competition offers interesting possibilities. Another choice situation which offers similar possibilities would be the -re future subjunctive versus the present subjunctive in all situations where they are interchangeable. In Criado de Val's study, all four forms of the "subjunctive system" are assigned equal competitive value.

A refinement of Criado de Val's index would emphasize the ratio of -ra to -ría conditionals, the ratio of -ra pluperfect indicative to the compound pluperfect with haber plus past participle, and the ratio of -ra to -se imperfect subjunctives. These criteria were applied to the sample selections with the results tabulated below. Since no clear case of the -ra form in its pluperfect indicative acceptation was found, only cases where either conditional force or subjunctive force was expressed have been tabulated. Instead of expressing the ratio as a percentage, as in Criado de Val's Análisis verbal del estilo, the ratio is here expressed as the quotient of -ría divided by -ra, and -se divided by -ra. The interpretation of relative frequencies is thus made somewhat easier. In parentheses in the column following -ra, under "Subjunctive Force," an additional ratio is expressed. It is that of -ra imperfect subjunctive divided by -ra conditional.

TABLE 14
A REFINEMENT OF THE VERBAL INDEX

	Conditional Force			Subjunctive Force			
	-ra	-ría	Ratio	-ra	(Ratio)	-se	Ratio
Gal-A	23	19	.83	19	(.83)	80	4.21
-B	26	31	1.19	25	(.96)	96	3.84
-C	9	17	1.88	7	(.66)	47	6.71
-D	18	7	.39	19	(1.05)	59	3.10
TOTALS	76	74	.97	70	(.92)	282	4.03
Per-A	9	20	2.22	12	(1.33)	103	8.58
-B	15	12	.80	15	(1.00)	40	2.66
-C	11	14	1.27	11	(1.00)	88	8.00
-D	12	17	1.41	13	(1.08)	85	6.54
TOTALS	47	63	1.34	51	(1.08)	316	6.19
Per-E	3	3	1.00	5	(1.66)	12	2.40
DQ	22	16	.73	17	(.77)	64	3.76

To return to the possibility of chronological significance, based on the status of these forms at the end of the sixteenth century (see p. 128, above) one would expect in later works an increased proportion of -ría conditionals as opposed to -ra conditionals, an increased proportion of -ra subjunctives as opposed to -se subjunctives, and, especially an increased proportion of the -ra form with subjunctive force as opposed to the -ra form with conditional force.

The total ratios in Table 14 show that in Persiles y Sigismunda there is a slight increase in the proportion of -ría conditionals over -ra conditionals as compared to La Galatea. All of the Persiles selections except Per-B have a higher ratio than the total ratio for La Galatea. Only Gal-C approaches the highest Persiles ratio, which is

found in Per-A. The ratio for Per-E drops back to the approximate level of the total ratio for La Galatea. The DQ selection, which theoretically should be nearer to the Persiles, drops surprisingly to below the total ratio level for La Galatea.

The proportion of -ra forms expressing conditional force to those expressing subjunctive force shows an even greater increase in ratio from La Galatea to Persiles y Sigismunda. Only one selection, Gal-D, approaches the range of the total ratio for Persiles y Sigismunda. Interestingly enough, Gal-D had the lowest ratio of -ra versus -ría conditionals. The ratio of -ra conditionals to -ra subjunctives rises even above the total ratio for the other Persiles selections in Per-E. DQ is again down below the range of the total ratio for La Galatea.

The third set of ratios stated, that of -ra subjunctive versus -se subjunctives, shows an inversion of the trend one is led to anticipate by the first two sets of ratios. Of the three ratios given, this one is probably the most significant, because it is here that the author had the most clear-cut choice between two competing forms of equal semantic value and, therefore, it is here where he can be expected to reveal distinctly his stylistic preference between the two. A glance at the totals and the ratios for each of the selections confirms a very definite preference for the -se form when expressing the imperfect subjunctive meaning. When the total ratios for the two novels are compared, it is seen that this preference increases approximately two-to-one in Persiles y Sigismunda, rather than decreasing as one is led to expect by the previous two sets of ratios in Table 14. This of course conflicts with the chronological implications of the first two sets of ratios.

The highest ratio in the third set for La Galatea is encountered in Gal-C, the selection that has consistently deviated. It is so high that it surpasses the total ratio for Persiles y Sigismunda. The other three ratios for La Galatea do not deviate greatly from the norm for that novel. In Persiles y Sigismunda, the fluctuation between Per-A, Per-C and Per-D is not so wide as to attract attention. In Per-B, however, the ratio drops to almost half the total ratio for La Galatea. Per-E drops to an even lower level, but it is very close to that of Per-B. In this ratio DQ repeats the pattern it followed for the previous two ratios. That is, DQ again shows more resemblance to La Galatea than it does to Persiles y Sigismunda.

When a chronological interpretation is given to the data in Tables 13 and 14, conflicting results are achieved. For that reason, it is better not to attempt to draw such inferences at this point, although the third set of ratios in Table 14, in particular, may have significance if enough other supporting evidence is encountered. What can be concretely stated regarding a verbal index of Cervantes' stylistic preferences is this: Cervantes shows a very distinct preference for the -se form over the -ra form for expressing subjunctive force. Between the two general acceptations encountered for the -ra form, conditional force and subjunctive force, Cervantes tends to use this form with varying frequency, giving slight preference to conditional force in La Galatea and slight preference to subjunctive force in Persiles y Sigismunda. In expression of both conditional and subjunctive force, Cervantes' preference for these forms in DQ shows more similarity to La Galatea than to Persiles y Sigismunda.

The data in Table 14 and the conclusions based on them give a

more valid and more useful index to Cervantes' use of language and style than do the data in Table 13, which are based on Criado de Val's indiscriminate comparison of the frequencies of four forms which are not equivalent in all their acceptations and which do not offer the author a choice in many cases. The approach used in Table 14 would provide a reasonably cogent verbal key to an author's style and, consequently, be more effective in attempting to solve problems of authorship when applied to works of the sixteenth/seventeenth-century period.

The Sequence of Tense in Contrary to Fact Conditions

Closely related to the shifting and fixing of usages, which was going on throughout the Golden Age period among the forms examined in the preceding section, is the sequence of tenses employed in the bi-member hypothetical condition. The conditional statement is of special interest not only because of what its examination can reveal about usage, but also because of its stylistic potential.

Several writers have commented on the aesthetic charge of the conditional statement. Vicente García de Diego shows how the two clauses of the complete condition "llegan a ser como hemistiquios de una unidad rítmica."[4] Emilio Náñez speaks about the great rhetorical impact that the "si tuviera, diera" formula had during the Golden Age and calls its flavor "culto, renacentista." He goes on to state that Cervantes was, from La Galatea on, one of the Golden Age writers who made greatest use of this formula, which, in his words, "expresa toda la cargajón subjetiva del potencial." The use of the conditional

form daría in the apodosis, according to Náñez, expresses the potential of the condition objectively.[5] Náñez calls Cervantes' use of these conditional patterns to form "una de las páginas más sobresalientes del estudio de su personalidad estilística" ("Sobre oraciones condicionales," p. 360).

That the "si tuviera, diera" formula is a favorite of Cervantes is confirmed by the examples Helmut Hatzfeld cites in his chapter on the conditional statement in El "Quijote" como obra de arte del lenguaje (pp. 40-53). Fifty-eight of the examples he gives are of the "si tuviera, diera" type. He gives only twelve examples of other types (Ibid., pp. 41-52). Hatzfeld is interested in both the stylistic effect and the ethical function of these patterns in Don Quijote, where they become "el medio que une las fantasías del hidalgo a la verdadera realidad y las de Sancho al mundo de ensueños" (Ibid., p. 53). Because it functions as a basic link between reality and fantasy, between the mundane and the ideal, between what is and what might have been, one is led to expect the presence of this type of statement whenever the real world comes into conflict with the ideal.

Regarding the usages of the two basic formulas being discussed, Keniston found that the contrary to fact condition of the present was most frequently expressed by the "si tuviese, daría" option, although the past contrary to fact formula, "si tuviera, diera", is also used as a present contrary to fact. All the examples of "si tuviera, diera" as a present period counted by Keniston occur after 1550 (Spanish Syntax, p. 414). Cervantes' works are, of course, post-1550.

Keniston's findings substantiate García de Diego's theory that logical sequence of tense governs the conditional sentence only until

rhythmic symmetry becomes of greater importance to a writer than expression of precise temporal concepts ("La uniformación rítmica," p. 96). The shift from the aesthetic formula "si tuviera, diera" back to the logical sequence "si tuviera/tuviese, daría" is explained in this manner: "En los siglos XV y XVI donde el sentido estético de la literatura española prevalece, prevalecen las formas sensoriales 'si tuviera, diera' . . . . Como 'si tuviera, diera' era un tipo conceptualmente débil, la lengua popular, con el tiempo, venció con su claro giro a la expresión estética y el tipo normal fue otra vez 'si pudiera o pudiese, daría'" (Ibid., p. 103).

It can be seen then that both the frequency and the type of contrary to fact conditions in a work will represent an important characteristic of the style of that work. The shift that took place from an aesthetic formula to a logical, sequential one makes chronological significance a possibility also. The contrary to fact conditional statements in the sample selections include the following patterns:

I. Present Period

A. si tuviese, daría

--con nadie--respondio Erastro--la podría yo tener mejor que contigo, Elicio, si ya no fuesse con aquella (Gal-A, 7-27)

quan bien la estaría si se hiciesse recitanta (Per-C, 19-13)

si no pensasse antes de mucho tiempo verme gouernador de vna insula, aqui me caería muerto (DQ, 82-5)

B. Si tuviera, diera

La voluntad de mi padre quisiera mudar, si fuera posible (Gal-D, 278-25)

y sin duda lo fuera yo, si el serlo tu de mi hermano no lo estoruara (Per-B, 207-9)

y aun todo esto fuera flores de cantueso, si no tuuieramos que entender con yangueses y con moros encantados (DQ, 81-29)

II. Past Period

A. Si tuviera, diera

el qual desseo les cumpliera yo con mucha facilidad, si de industria no aguardara a ser rogado (Gal-B, 125-5)

Mas dixera Sinforosa, si no boluiera Policarpa (Per-B, 171-20)

pero aunque lo fuera por Salamanca, segun opinion de muchos, no dexara de ser loco (DQ, 40-12)

III. Miscellaneous categories

A. Present Period--si tuviera, diese

en ello auenturasse mil vidas, si tantas tuuiera (Gal-D, 279-14)

B. Past Period--si hubiera tenido, hubiera dado

si el no huuiera estado ciego de la passion amorosa, en mil señales lo huuiera y conocido (Gal-A, 30-5)

--Bien huuieras hecho . . . . si huuieras alçado vn poco mas la mano, y dadome en mitad del coraçon (Per-D, 213-22)

C. Past Period--si hubiera tenido, diera

vn dia--que fuera para mi el mas venturoso de mi vida, si el timpo y las ocasiones no vuieran traido tal descuento a mis alegrias (Gal-A, 55-6)

The occurrence of these contrary to fact conditions in the sample selections is indicated in the following table. The miscellaneous types and type B of the Past Period have not been included in the table because there were so few examples that they are insignificant for present purposes. All of the types omitted from the Table were listed in the preceding examples.

TABLE 15
CONTRARY TO FACT CONDITIONS

	Present Period				Past Period
Type:	A		B		A
Gal-A	4	67%	2	33%	6
-B	3	43%	4	57%	12
-C	8	67%	4	33%	0
-D	1	25%	3	75%	7
TOTALS	16	55%	13	45%	25
Per-A	3	75%	1	25%	1
-B	1	33%	3	67%	3
-C	3	100%	0		3
-D	1	50%	1	50%	6
TOTALS	8	62%	5	38%	13
Per-E	0		2	100%	0
DQ	2	22%	7	78%	1

The surprising fact revealed here is that only in the case of the present contrary to fact condition has Cervantes exercised any of the options open to him. In La Galatea the ratio shows a difference of 10 per cent, with the "si tuviese, daría" pattern being used 55 per cent of the time and the "si tuviera, diera" pattern 45 per cent. In Persiles y Sigismunda the gap widens to 62 per cent for the "si tuviese, daría" pattern and 38 per cent for the "si tuviera, diera" option, a difference of 24 per cent. In Per-E, the only two present contrary to fact conditions found were of the "si tuviera, diera" type. In DQ the trend is once again seen to reverse, as it was in the -se versus -ra subjunctive force choice, with a higher frequency (78 per cent) for the "si tuviera, diera" pattern than for the "si tuviese, daría" pattern

(22 per cent). Probably the most pertinent observation that can be made from this table regarding the language and style of the two works is that a little more than twice as many examples of present contrary to fact conditions occur in the sample selections of La Galatea as do in an equal amount of text of Persiles y Sigismunda. This will perhaps bear out Hatzfeld's conclusion as to the function of conditional statements regarding the conflict between fantasy and reality (see p. 138, above). Certainly in the pastoral novel the "real" is often in conflict with the ideal, especially on the level of the "enamorado pastor" who is forever mooning about what might be, if only the object of his attention would be more responsive.

In the past contrary to fact statements found in the sample selections, Cervantes has shown complete fidelity to one pattern, the conceptually weak "si tuviera, diera." There occurred only one example of the temporally clearer "si hubiera tenido, hubiera dado" (see p. 160, above). Apparently Cervantes' concern for rhythmic phrasing is greater than his concern for temporal clarity. There were no examples of past contrary to fact conditions in Per-E. In DQ there was only one. With the past periods as with the present, it is again seen that these hypothetical conditions are two times more frequent in La Galatea than in Persiles y Sigismunda.

The subjunctive mood, including its use in conditional statements, has been studied in Don Quijote by William Elford Gould.[6] It is interesting to compare the number of examples of the various patterns Gould found in Don Quijote with those found in the sample selections. For the period of the present, Gould indicates fifty-two examples of the "si tuviese, daría" option and seventy-three for the "si tuviera,

diera" pattern 58 per cent of the time and for the "si tuviese, daría" pattern 42 per cent of the time (The Subjunctive Mood, p. 19). Don Quijote resembles neither La Galatea nor Persiles y Sigismunda in its predominance of -se, -ría; but it is closer to the average percentages for La Galatea.

In the past contrary to fact condition, Gould again found the "si tuviera, diera" pattern to be predominant with a total of 122 examples as opposed to one of "si tuviera, daría;" four of "si hubiera tenido, hubiera dado;" nine of "si tuviera, hubiera dado;" and ten of "si hubiera tenido, diera" (Ibid.). Only one example of "si hubiera tenido, diera" and one of "si hubiera tenido, hubiera dado." There were none of "si tuviera, hubiera dado" (see p. 140, above). According to Gould's count, "si tuviera, diera" represents 84 per cent of the past unreal conditions in Don Quijote, while "si hubiera tenido, hubiera dado" represents only about 3 per cent.

Combining the data from Table 15 for both present and past periods with Gould's data for Don Quijote shows that the "si tuviera, diera" pattern represents a little more than 70 per cent of all unreal conditions examined for the three novels.

NOTES

[1]See William J. Entwistle, The Spanish Language (New York: The MacMillan Co., 1942), pp. 211, 212.

[2]Análisis verbal del estilo (Madrid: Imprenta Soler, 1953). See especially pp. 109-117, "Resúmen y conclusiones."

[3]"Historia del verbo en la literatura de Castilla la Nueva," Filología Española, XXXIX (1955), 251; also Análisis verbal del estilo, p. 14.

[4]"La información rítmica en las oraciones condicionales," Estudios dedicados a Menéndez Pidal (Madrid: C.S.I.C., 1952), III, 95.

[5]"Sobre oraciones condicionales," Anales Cervantinos, III (1953), 353, 354.

[6]The Subjunctive Mood in "Don Quijote de la Mancha" (Baltimore: F. H. Furst Co., 1905).

CHAPTER IV
THE PERSONAL PRONOUN

Another group of forms which pass through a stage of transition and transmutation during the Golden Age period are the personal pronouns, especially the pronouns of address and the third person object pronouns. Since some of these forms have been studied in Don Quijote and in the Novelas ejemplares, it would be appropriate for the purposes of this study to describe their occurrence in the sample selections for what it can divulge of Cervantes' stylistic preferences, any peculiarities in his use of the forms, and any variation that may exist between La Galatea and Persiles y Sigismunda.

The Pronoun of Address

Because the number of times a given subject pronoun is used in a selection depends upon the kind and amount of dialog that takes place between the characters who address each other with that pronoun, a numerical tabulation of the occurrence of the pronouns of address would not allow the establishment of a valid frequency ratio for them. It will nevertheless be possible to indicate descriptively the relative frequency of the various forms while at the same time, and more importantly, providing an account of the social force of the forms as employed in the two novels being studied.

It was found that in La Galatea and in Persiles y Sigismunda, Cervantes essentially limits himself to three forms of address. In

the singular the forms are tú, vos and vuestra merced. The corresponding plural forms are vosotros, which serves as the plural of both tú and vos, and vuestras mercedes. Essentially the same situation was encountered in prior studies of Don Quijote and the Novelas ejemplares.[1] Since adequate citations of Golden Age grammarians have been given concerning the uses of these forms (see Sloan, pp. 65-68, and Rogers, pp. 108-118), they need not be reexamined here. A summary of the diverse and sometimes conflicting usages that they indicate can, however, be helpful.

Tú was used, according to the combined authority of the grammarians, to address servants, children, and people who were of inferior social status. It was used as a term of equality between intimate friends, among members of a family, between servants, between lovers, and to address God (Rogers, p. 108; Sloan, p. 68). The form tú seems to have had two basic forces then, expression of superiority and expression of intimacy. The force of tú has not really changed in modern Spanish.

The most confusing form and the one about which authoritative opinion is most divergent is vos, a form that is used only regionally in modern Spanish. The Golden Age grammarians include among its usages the addressing of servants, those of equal social rank, those of inferior social rank, and royalty (Sloan indicates that it was also used to address the saints in apostrophe and the Deity, loc. cit.). It was used reciprocally between friends and people of equal social status, and between husband and wife. Sometimes its use indicated arrogance or an attitude of superiority.

The usages given for vos are at times in conflict with each other and at times overlap some of the usages given for tú. The statements of

modern commentators do little to clarify the ambiguities of this form. Keniston found that "while the regular forms tú and vosotros . . . are used in the sixteenth century, they are widely replaced by other forms. Of these the most frequent, when referring to one person, is the plural vos (never vosotros) generally used when persons of equal social rank are addressed." (Syntax, p. 42). Entwistle sees it as essentially an equivalent of tú in meaning, but not in impact. Vos indicates a certain reserve, a respectful distance; it is "the plural of dignity," whereas tú is "intimate and poetic." He says that "a shift from tú to vos is suited to angry or insulting language." (The Spanish Language, p. 209). Rafael Lapesa concurs in essence, indicating the development of these usages. He says that "la puntillosidad de nuestros antepasados relegó el tú a la intimidad familiar o al trato con inferiores y desvalorizó tanto el vos que, de no haber confianza, era descortés emplearlo con quien no fuese inferior." (Historia, p. 251).

Both tú and vos are designated for use between friends, between servants, and to social inferiors, and it would seem that the essential difference is one of degree of intimacy. But what of vos used between husband and wife? Both in theory and in practice the status of vos appears confusing. Rogers found that in the Novelas ejemplares vos was used by people of all social ranks as, variously, "a term of respect, contempt, affection, familiarity, and cold formality." ("The Forms of Address," p. 114).

The third major form of address, vuestra merced, is much less confusing. The grammarians are generally in accord that this form was "used as a courteous term of respect and consideration" (Rogers, p. 118. See also: Sloan, p. 68; and Lapesa, Historia, p. 251). Rogers found

that vuestra merced was used often in the Novelas ejemplares to show "respect and deference to someone of superior rank," though more often it was used "as a courteous and polite form of address . . . between equals, or to anyone to whom the speaker does not wish to be abrupt or impolite" (op. cit., pp. 118, 119). Sloan indicates that in Don Quijote it is used wherever an attitude of deference or honor is implied (op. cit., p. 75).

An examination of all forms of address used in the sample selections from La Galatea and Persiles y Sigismunda will show that Cervantes' use of them, excepting some intriguing examples, generally conforms to the usages outlined above and to his use of them in Don Quijote and the Novelas ejemplares as described by Sloan and Rogers. The varying pattern that is revealed between the two novels will contribute to their stylistic description and classification.

In Gal-A the tú form is used reciprocally between Elicio and Erastro (7-28, 8-11), Elicio and Lisandro (20-23), in an exchange of letters between Lisandro and Leonida (26-20, 28-2), Elicio and Galatea (42-7, 42-21), and including the plural form vosotros, among various shepherdesses who have gathered in a group: Galatea, Florisa, Lidia, Theolinda, and others (49-15 to 53-25). Tú is also used by the dying Carino when he speaks to his killer Lisandro (13-18), by Erastro to Galatea (43-32), and by Galatea and Florisa to Theolinda (49-15). It is used in apostrophe by Lisandro to his just deceased victim Carino (16-18), and by Theolinda to her absent sister (47-16). In indirect discourse during Lisandro's narration, Leonida addresses first Lisandro and then her brother Crisalvo with the tú form (37-29, 37-32). Parts of the body are addressed with this form when Lisandro speaks to his own

arm (16-2) and Theolinda to her own eyes, using the plural vosotros (47-12). In the same speech Theolinda calls to the "frescas aguas" in the second person plural (47-4) and speaks to an abstraction, "fortuna," using tú (47-14). Tú is the only singular form used in Gal-A. Vosotros is directed to a plural object in every case where it appears (14-4, 47-4, 47-12, 49-30, 51-6, and 53-25).

In Gal-A all of the characters belong to the same artificial social class: they are all pastores. All of the characters, with the exception of Lisandro and Theolinda, have been acquainted with each other, with varying degrees of intimacy, for some time. Lisandro and Theolinda are both strangers to the other shepherds when they make their first appearances. Both of them are, nonetheless, of the same "shepherd" social class and both are very much entangled in the traditional pastoral love problems, except that in Lisandro's case the affair has all ended in tragic violence. It seems to be the artificially contrived social class that most influences the forms of address in Gal-A rather than the degree of intimacy or other factors.

In Gal-B tú is again the dominant form, but there are some examples of vos as well. Nisida and Silerio use tú reciprocally (138-27, 142-15), as do Tyrsi and Lenio (154-10, etc.) and Mireno and Elicio (185-5, 185-16), and there are two examples of tú used apostrophically: Tymbrio to Nidia (149-10), and Mireno to Silveria (184-25). The vosotros form is used when Silerio (130-4, 131-11, etc.) and Lenio (154-2, etc.) speak to the group, and when Silerio speaks to Nisida and Blanca (137-11).

Silerio is a hermit shepherd who is persuaded to tell his story to the group. Since Silerio was previously unknown to the others, it seems

worthwhile to examine the scene of his first encounter with them, although this scene does not occur within Gal-B. As is usual in such meetings, the group has come upon the new shepherd while he is reciting poetry. Erastro is the first to speak to him, using the vos form (117-9). Silerio answers with the tú form (117-14), which then becomes reciprocal. Vos is used by Erastro with complete respect in this instance, the only unusual factor being that Silerio is a stranger to him. Silerio's immediate response with tú seems to be an extension of confidence and an acceptance of friendship and gratitude for Erastro's solicitous concern which is apparently emphasized by his use of vos.

The first instance of vos within Gal-B occurs while Silerio is telling his story. He quotes his friend Tymbrio who uses the vos form with him (129-31, etc.). Silerio comments on Tymbrio's speech in this case, saying that it seemed "de comedimientos . . . . poco vsados entre nosotros," (130-3). Later Silerio reports a speech to Nisida, spoken to himself, in which he uses the vos form with her (136-25). Silerio quotes a letter in which Tymbrio addresses the same Nisida in the vos form (141-10), and finally, Tymbrio's page is quoted as using this form in relaying a message to Silerio (148-5). All of the occurrences of vos in Gal-B take place in the intercalated story of the two friends, Tymbrio and Silerio. None of the characters who use it are at that time living under the guise of "shepherds." In all cases it seems to convey deference and respect and in the last case the speaker is addressing someone of higher social rank. These uses are not explainable on the basis of the statements of the grammarians in all cases, but Rogers found the vos form used on occasion as a term of respect in the Novelas ejemplares ("The Forms of Address," p. 114).

In Gal-C tú is again the dominant, if not exclusive, form of address among the shepherds and shepherdesses, but in this selection a group of strangers appears and again there are a few cases of vos. These strangers include "tres caualleros y . . . dos hermosas damas." Their appearance on the scene creates a confusion in the use of the forms of address. One of the gentlemen is the first to speak. He directs himself to the entire group, using the vosotros form, which is ambiguous because it could be the plural for either tú or vos. Elicio answers him, using the tú form (32-17). After the second gentlemen speaks to the entire group, he is queried by the third gentleman, who uses the tú form (33-70), but, curiously, when the second gentleman, Darintho, answers, he uses vos (33-23). If this is not confusing enough, Darintho has soon switched to tú (34-1) in continuing his speech to the third gentleman. Throughout the rest of this episode the tú form is used reciprocally in any exchange between the strangers and the shepherds (see Gal-C, pp. 76, 77). One is inclined to think that Cervantes himself may have become a bit confused for a moment with the introduction of another social class in the persons of the three gentlemen and the ladies accompanying them.

One of the hermosas damas in this group turns out to be Silerio's beloved Nisida and one of the gentlemen his friend, Tymbrio. When they find out that Silerio is in the area, Tymbrio and Nisida have an exchange in which they use vos reciprocally. This is the way they had previously addressed each other according to Silerio's account of their adventures in Gal-B. The form is used here, as before, to convey respect and honor. Nisida and Tymbrio are social equals, but on another level than that of the shepherds, although there is irony in this

since most of the shepherds are really not shepherds, but only disguised as shepherds.

In the final selection, Gal-D, vosotros again accounts for all cases of plural address and tú for all cases of the singular except two. Both of the exceptions represent the vos form. The first of these occurs when Tymbrio speaks to Galatea (260-22) and contrasts with the tú form he uses to address Elicio a short time later (260-30). The social relationship between the pastora, Galatea, and Tymbrio is the same as the one between the pastor, Elicio, and Tymbrio, so perhaps the latter's use of vos with the shepherdess indicates a deference to her beauty as well as to her sex. Another possibility, considering that fully half of the cases of vos come from his mouth, is that Tymbrio's background and gentility may be a factor.

An examination of the Persiles y Sigismunda selections shows that here too the dominant forms of address are tú and vos, but there are some differences that are highly interesting. In Per-A tú is employed in the following situations: Corsicurbo, apparently a jailkeeper for the barbarians, to Cloelia, a captive who is obliged to serve the barbarians (1-16); Periandro/Persiles to Arnaldo, the prince of Denmark, whose identity is at this moment unknown to him (5-27); Persiles and Taurisa, reciprocally, their identities unknown to each other (7-23, 8-24); Persiles again to Arnaldo, this time aware of who he is (13-6); a beautiful "barbarian" girl to Arnaldo, who is a stranger to her (18-8); Cloelia to the "governor" of the barbarians (23-23); Persiles and Auristela/Sigismunda, reciprocally (24-16, 25-5); a young barbarian to Persiles, who is at this moment disguised as a woman (27-23); Persiles to the young Antonio, a stranger to him, in

Spanish (29-3); during the elder Antonio's narration of the adventures leading up to his arrival on the island of the barbarians, a wolf speaks to him with this form (37-31); Cloelia to her mistress Sigismunda (39-12); reciprocally among the members of Antonio's family (45-3, etc.). The characters who use this form of address represent a wide range of social ranks, strangers, friends, betrothed, enemies, members of a family, servants and masters, etc. Most of the speeches indicated are made in a friendly, or at least moderate tone of voice, but, in the case of the barbarians and their captives,there is reason to expect a display of animosity in the forms of address. A factor that may have influenced Cervantes is the fact that all discourse, except within the family of Antonio, takes place in languages other than Spanish.

All of the plural forms of address are of the vosotros type, and again include a wide range of social relationships: Persiles imploring the heavens (2-27); a "barbarian" girl to the group in Arnaldo's boat (17-20); Antonio and Ricla to the others (30-8, 31-21, etc.); a stranger in Tuscan to the group in the boat (51-8); another escapee to the group accompanying Persiles (51-11).

There are three examples of the vos form and one of vuestra señoría in Per-A. The only one of these that does not occur in Antonio's narration of his adventures is used when Auristela/Sigismunda addresses her ama, the dying Cloelia, with vos (39-7). This is, of course, a moment of deepest respect and compassion. When Cloelia responds, however, it is with the intimate tú form (39-12), a reflection of the closeness that Cloelia feels for her young charge (she calls her hija de mi alma).

The other two examples of vos offer an interesting contrast in

social force with this form as used elsewhere in Persiles y Sigismunda. In the first case it has the force of a terrible insult. It is directed toward Antonio, who has just returned home after a sojourn as a soldier in Flanders and Italy, by a "hijo segundo de vn titulado" who behaves "con ademan arrogante y risueño." Antonio replies, addressing his antagonizer as vuestra señoría. An hidalgo, who is a close friend of Antonio's, corrects him in this usage as being too deferential, himself using the vos form to Antonio. Antonio's reply is that, in order to address him as vos, his opponent would have to be "señoría a modo de España." With that Antonio draws his sword and attacks, wounding the offender (see pp. 32, 33, 34). In the same passage vos is seen as an insult and as a term of respect between close friends. According to Juan de Luna, Señoría was reserved for counts, marquis, and bishops, "a los cuales se debe de derecho," (Cited by Schevill and Bonilla, Persiles II, pp. 329, 330). It is an apt way for Antonio to counter the insult he has received.

Tú and vos are the only forms of address that occur in Per-B, but, because a few shifts from one form to the other are involved, their examination is interesting. Tú is again used with far greater frequency, being employed in a varying range of social relationships. It is the form that Persiles and Sigismunda normally use with each other, that Policarpo uses reciprocally with his daughters Sinforosa and Policarpa, that Clodio and Rutilio, conspirators in a scheme to marry Sigismunda and Policarpa, use with each other and that they use in letters to Sigismunda and Policarpa, respectively.

There is a case of authorial commentary in this selection in which Cervantes inexplicably switches forms of address (158-8). He first addresses himself to Sigismunda and then to Transila with the vos form.

With no apparent reason, he then switches to the tú form to address Ricla, the wife of Antonio. In regard to social rank, Sigismunda and Transila are maidens of noble background and both are bethrothed, Sigismunda to Persiles and Transila to Ladislao. Ricla, on the other hand, is a native of the island of the barbarians, she is older than the two girls, a wife, by common law, really, and the mother of two grown children. The effect of switching to the tú form with her is to impart a feeling of respectful affection toward her on the part of the author.

Another switch occurs when Sigismunda, displaying a bit of feminine pique at Persiles' remarks about Sinforosa, addresses him with vos (163-31). Persiles ignores this and answers her with the tú form, whereby Sigismunda switches back to the more intimate form also (164-9, 164-15). Sigismunda makes a similar switch when she is visited on her sick bed by Sinforosa, whom she addresses with the vos form (169-6). When Sinforosa replies to her with the tú form (169-11), Sigismunda also changes to that form (169-30). The vos form here seems to indicate an aloofness on the part of Sigismunda, but when she learns what is on Sinforosa's mind, she invites her confidence by using the familiar form tú. Sigismunda and Sinforosa are both of more or less equal social rank, the former being the daughter of Eusebia, queen of Frislanda, and the latter, the daughter of King Policarpo, although at this point Sigismunda is travelling incognito as Auristela. Another puzzling switch occurs somewhat later when Sigismunda starts by addressing Sinforosa as vos (206-25), but before finishing her speech has changed to the tú form (207-1, etc.). Sinforosa responds with her customary tú (207-30). This exchange is completely amicable, so perhaps the

explanation is a tendency for Sigismunda to begin on a more formal note, perhaps it is a reflection of her agitated emotional state at this point, or perhaps it is one of Cervantes' famous descuidos, an unlikelihood.

Per-C is taken from Book III of Persiles y Sigismunda in which the wanderers finally enter the Mediterranean world and pass through Portugal and Spain on their way to Rome. Along the way they encounter many strangers who are more aware perhaps of the precepts of cortesanía and its elaborate forms of address than were the people they encountered in the northern regions. This situation may be an important factor in the change in the relative frequencies of the different forms of address found in the last two selections from Persiles y Sigismunda. Tú and vos are again the only forms used in Per-C, but, for the first time, vos occurs with approximately the same frequency as tú. The group that has been together since fleeing from the island of the barbarians, which includes Persiles and Sigismunda, and Antonio, his wife Ricla, and their two children, Antonio and Constança, continues to use the familiar tú whenever they address each other. In addition, a Portuguese gentleman, who turns out to have been among the captives on the island, recognizes Persiles and addresses him as tú (12-7); Feliciana la Voz, the unfortunate maiden whom they meet at the shepherd's camp, uses tú with her servant Leonara (31-5); Feliciana's father uses it with her (32-11); and with his son (53-23); and the old shepherd uses in with Feliciana (34-7).

Vos is employed by Antonio in speaking to the unknown horseman who hands them the gold chain and the infant, which turns out to be Feliciana's baby (22-25). It is used by Ricla to the old shepherd (25-20). An innkeeper quotes a former guest as having used the vos form in giving instructions to him (45-9). Don Francisco uses it to

address his father (52-21) and Don Juan de Orellana uses it to address his brother Don Sancho, Feliciana's father (53-3, etc.). There occur two cases of authorial commentary in which the author apparently addresses the reader with the vos form (23-30, 41-16). Each of these uses of vos, including the last two, seem to indicate deferential respect.

In Per-C there is only one example of a switch in forms when addressing the same character. When the old shepherd answers Feliciana about the whereabouts of the mysterious baby, he uses the tú form (34-7). Later when he tells her to continue on her way with the pilgrims, he uses the vos form (39-22). The only plausible explanation for this switch is that in the interim the shepherd has heard Feliciana's story and is aware that she is from a respectable family. Nothing unusual occurs in the use of vosotros, which is the only other pronoun of address that exists in Per-C.

In the final selection, Per-D, the pilgrims finally arrive in Rome where they continue to come into contact with new people who represent the broadest spectrum of social classes. The interesting fact brought to light in this selection is that the vos form slightly surpasses the tú form in frequency and that there are several cases of the third person vuestra merced form. Tú continues to be the common form of address among the travellers who along the way come upon the Duke of Nemurs, whom they had met earlier, and Prince Arnaldo. The Duke, wounded and bathed in blood, addresses his unknown assailant in apostrophe, using the tú form (213-22). His opponent, also bathed in blood, turns out to be Arnaldo, who answers the Duke with tú also (214-14). The words of both Arnaldo and the Duke are spoken in anger

and, since they do not address each other directly again, it is not possible to see whether they would use another form when their heads are cooler. Arnaldo subsequently uses the tú form reciprocally with Persiles and Sigismunda. Another reciprocal use of this form occurs between Hipolita, the seductive lady of Rome, and her strong-arm friend Pirro (247-9, etc.). The final occurrence of the tú form in this selection is another case of authorial intervention, as Cervantes rhetorically berates the shameless Hipolita (249-9). Undoubtedly it is the baseness of her behavior that warrants this form.

Vos becomes more frequent in Per-D as the group encounters more strangers along their way. Persiles uses it with the Spanish collector of aphorisms whom they meet in the inn (206-15); Sigismunda addresses Arnaldo with it when they first find him wounded after his skirmish with the Duke (214-26); the Jewish innkeeper uses it in speaking to one of Croriano's servants (223-11); the owner of the shop where the painting is on display uses it with Sigismunda (238-32); a number of people, including Constança, Arnaldo, the Duke, and a bystander, all use it with the shopkeeper (239-3, etc.); Persiles addresses the lascivious Hipolita with it (248-8, 248-19), and she replies in kind (248-11). With the exception of Sigismunda and Arnaldo, all of these characters have met each other for the first time and are, for the most part, unaware of the other party's social rank, excepting the servant and the shopkeeper. All of the exchanges with vos are courteous and respectful, although, in the case of Hipolita's reply to Persiles, a tone of gibing or teasing seems to be implied. In this selection the vos form is not used in an angry or insulting sense.

The plural vosotros form occurs in four situations in Per-D. Based

on the forms these same speakers use in the singular, it can be assumed that the following three cases represent the plural of vos: when the collector of aphorisms addresses the entire group (205-15), when an unknown pilgrim addresses them on the outskirts of Rome (222-18), and when the shopkeeper speaks to Arnaldo and the Duke (240-17). The other example of this form occurs when Hipolita speaks rhetorically to her servants (251-10). Here it is likely that the vosotros form represents the plural of tú, since that is the form that has most frequently been used to address servants in the selections from Persiles y Sigismunda.

The most conspicuous aspect of the forms of address used in Per-D is that suddenly a number of examples of the formal third person form, vuestra merced, occur. It is first used by Arnaldo when he speaks to the entire group after his sword fight with the Duke (216-15, 216-29, etc.). His use of the third person form is strange because in the same episode he uses the tú form when he speaks to members of the group individually. The explanation may be found in the fact that each incidence of his use of the third person plural form of address has imperative force. The pronoun is not stated in any of the cases. The plausibility of this explanation becomes greater when the final example of the third person plural form occurring in Per-D is examined. When Hipolita addresses the people in the street outside her house, ordering them to detain Persiles (250-17), she uses this form. As in Arnaldo's case, the pronoun is not expressed.

There are a few cases when the pronoun vuestra merced is actually expressed. A stranger who turns out to be a Spaniard approaches Persiles and hands him a letter from Bartolomé, addressing him as vuestra merced as he does so. In the letter itself, which is addressed

to Antonio, Bartolomé uses vuestra merced (231-28). And Persiles uses this form of address when he speaks to the "governor" in Rome, before whom he has been forced to appear by the false charges of Hipolita (251-32, 253-2). In all uses of vuestra merced, the imperatives excepted, a tone of great courtesy and respect is conveyed.

In Per-E the forms of address are divided between tú and vos. The unidentified narrator of this interpolated story uses the vosotros form when he speaks to Persiles and his group (63-7, 66-11). In his own story, he takes shelter in the house of a Portuguese lady who turns out to be the mother of the man he has just killed in a street fight. The two are complete strangers to each other at this point and the man has entered the house uninvited. In the exchange that follows, they address each other as vos (65-1, 65-7, etc.). He explains his plight and the woman hides him. In the meantime her son's body is brought in. The woman uses the tú form to make a rhetorical interjection addressed to la venganza (66-7). After the police have left and the man emerges from his hiding place, the woman, knowing full well that he is the killer of her son, now addresses him with the tú form (67-19, etc.). The entire dialog between the mother and her uninvited guest is courteous and respectful, in spite of the unhappy circumstances.

Later on in the man's story, he takes lodging at an inn where he witnesses a scene between two young waitresses and an uncouth waiter. When the waiter mistreats one of the girls, the other, Martina, chides him about his actions, addressing him as tú. The youth, Alonso, replies with the same form, giving it the force of anger (70-19, 70-22). When the same Martina replies to the narrator's questions, she answers him politely, using the vos form (70-29). Persiles uses the vos form also

when he interrupts the narrator to tell him to continue his story (72-8).

The remaining sample selection, the one taken from Don Quijote, offers some interesting variations from the selections of La Galatea and Persiles y Sigismunda. Even though the use of the pronouns of address in Don Quijote has been studied by Sloan (op. cit.), a description of their occurrence in the sample Quijote selections will be useful for comparative purposes. To begin with, it is noted that DQ contains a much larger proportion of dialog than the sample selections from the other two novels; therefore, the occurrence of forms of address is more frequent in this selection than in the others.

Of particular interest here are the switches from one form to another by the same characters. Initially the priest, moved by Don Quijote's display of apparent sanity, addresses him with the tú form (37-17). All subsequent exchanges between Don Quijote, the priest, and the barber involve the more formal vuestra merced form (38-7, 44-29, 46-32, 47-12, 48-28, etc.). In the barber's story about the inmates of the insane asylum in Sevilla, the lawyer who, supposedly cured, is being released, stops to address another inmate who is in a cage. He uses the vuestra merced form (42-15). The caged inmate, skeptical from the start, replies to him with the vos form (43-10, 43-17), but a moment later, in the same speech, he begins to lose control of his temper and switches to tú (43-24, 44-1). The lawyer turns to the chaplain, who is there to take him home, and addresses him as vuestra merced, while at the same time revealing himself to be still insane (44-9). The chaplain respectfully replies to him with the same vuestra merced (44-17).

The ama, perturbed with Sancho, uses the vos form with him (52-11, 52-30). Sancho replies to her with tú (52-17). The niece addresses Sancho as tú (52-22) and Don Quijote always uses tú with Sancho until he loses his patience with him and then he switches to vos (65-8, etc.). Sansón Carrasco also addresses Sancho with the vos form (65-28, 77-28), giving it something less than respectful force. The cura uses this form respectfully with the barbero (53-16).

Sancho Panza always addresses his master with the vuestra merced form (54-16 to 58-30), and he also uses this form when he speaks to the bachiller Sansón Carrasco (71-18). The latter uses it whenever he speaks to Don Quijote, who reciprocates with the same form of respect (61-23 to 63-24).

Vos is seen as the common form of address between husband and wife in the dialog between Sancho Panza and his wife Teresa (80-13 to 85-3). On one occasion during this domestic exchange, Sancho becomes impatient with Teresa and immediately switches from vos to tú (83-14). Teresa, on the other hand, never changes forms of address, always speaking to her husband in the vos form.

In summation, the following observations can be made about Cervantes' use of the forms of address in the sample selections. Although it is used with varying force, tú is the overwhelmingly predominant form in La Galatea. The few cases of vos that occur either take place on first meeting with a stranger, or they are used by or directed toward characters who are really outside the pale of the pastoral mode of existence. Emotional force seems to have little effect on the forms of address in La Galatea and most of the characters in La Galatea are members of the artificial pastoral class and therefore,

in a contrived way, are of equal rank. In the one scene in Persiles y Sigismunda which takes place in a pastoral setting, tú is the normal form of address used by the old shepherd. Sloan has pointed out that tú is also used by the shepherds, real and otherwise, in the pastoral episode in Don Quijote ("Pronouns of Address," pp. 69, 70).

In spite of a wide range of social classes, there is less variation in the forms of address than would be expected in Persiles y Sigismunda. In the first two selections tú is the dominant form while in the second two, tú and vos are used with about equal frequency and there are a very few examples of vuestra merced. There are two factors that may be significant. In the first two selections the main characters are wandering about from place to place undergoing various hardships on the northern seas. Thus they are bonded together into a close-knit, intimate group. Also, most of the characters in these two selections are "foreign" in that they are not Spaniards and they are represented as speaking languages other than Spanish in many cases. Once the main group enters the Mediterranean world in the second two selections, the frequency of vos picks up and there seems to be a general tightening of formality in the dialog.

Even though in the Quijote selection there are fewer social classes represented than in the five selections from Persiles y Sigismunda, it is here that the greatest variety of forms are encountered. The formal vuestra merced is the dominant form, but tú and vos are also used frequently. Both emotional force and social rank are seen to be determining factors in the choice. Since a large number of uses of vuestra merced are found in DQ, only a few in Persiles y Sigismunda, and none in La Galatea, some may be inclined to see a chronological

influence at work.

Except for Sancho's switch from vos to tú, both tú and vuestra merced are employed by Cervantes in the sample selections within the limits described by the grammarians. And actually, any switch from one form to another within the same exchange of dialog would indicate a change in emotional force. The ambiguous vos form is used predominantly in the sample selections as a term of respect between persons of equal rank or when addressing someone of inferior rank. It occurs once with the force of an insult.

The most significant fact about the forms of address as revealed by their examination in the sample selections is the similarity in the range of forms employed in La Galatea and Persiles y Sigismunda as compared to Don Quijote.

The Third Person Object Pronouns

Rafael Lapesa has stated that during the Golden Age period there was a certain amount of fluctuation in the use of the third person object pronouns (Historia, p. 260). The strongest competition among the various forms in use is found between the masculine accusatives le/les and lo/los. Eventually, a writer's preference for one or the other would cause him to be classified as either a leísta or loísta.

By the middle of the sixteenth century le/les had become predominant in writers of Castilla la Vieja and León and by the seventeenth century it was the dominant form used by writers from Madrid (Lapesa, Ibid.; Spaulding, How Spanish Grew, p. 201). That Cervantes is no exception has been indicated by a count made of the third person object pronouns in Don Quijote by Juanita L. Demmer and Leavitt O. Wright.[2] They found

that in this work Cervantes used le to express the masculine singular direct personal object 98.8 per cent of the time.

In order to determine whether there is any significant deviation from the usage of the third person object pronouns in La Galatea and Persiles y Sigismunda as compared to Don Quijote, the occurrences of all of the third person forms were counted in the sample selections. The results of the count appear in Table 16. The number of occurrences for Don Quijote were taken from the Demmer and Wright charts ("A Frequency Study," p. 162) and represent the entire novel. Since there were no examples found in some cases, it was more convenient to state the ratio in terms of percentage. This was calculated on the basis of the total number of occurrences of the competing forms in each selection from the novel indicated. All percentages have been rounded off to whole numbers.

TABLE 16
MASCULINE THIRD PERSON OBJECT PRONOUNS: PERSONAL ANTECEDENTS

	LE		LO		LES		LOS	
	No.	%	No.	%	No.	%	No.	%
Gal-A	32	91	3	9	3	38	5	62
-B	46	94	3	6	1	10	9	90
-C	30	97	1	3	9	53	8	47
-D	40	98	1	2	4	40	6	60
TOTALS	148	95	8	5	17	38	28	62
Per-A	43	93	3	7	4	50	4	50
-B	44	98	1	2	2	44	4	66
-C	31	100	0	0	10	40	15	60
-D	29	91	3	9	11	46	13	54
TOTALS	147	95	7	5	27	43	36	57

TABLE 16, continued:

	LE		LO		LES		LOS	
	No.	%	No.	%	No.	%	No.	%
Per-E	7	100	0	0	0	0	0	0
DQ	1511	99	18	1	59	19	253	81

From the data given in Table 16, it can be seen that Cervantes' preferences among the third person object pronouns with personal antecedents varies little. He remained a leísta throughout his career. In all selections of all three novels, le is used more than 90 per cent of the time as the third person singular masculine accusative pronoun. The fluctuation between individual selections from La Galatea and Persiles y Sigismunda are so small and wholly unrelated to the fluctuation of previously studied phenomena that they do not warrant further comment. In the short Per-E, there were no examples at all of lo used in this function. In the entire Don Quijote only eighteen examples of lo occurred, boosting the ratio of le in the personal function to 99 per cent.

Le is still the overwhelmingly dominant form in the singular when the antecedent is non-personal (see Table 17, below), although it is not quite so frequent in this function as it is when the antecedent is personal, perhaps predicting the tendency of some writers which was at one time favored by the Real Academia of restricting le to the personal function and lo to the non-personal function (see: Lapesa,

Historia de la lengua española, p. 260; and Spaulding, How Spanish Grew, p. 202). Another difference is that the frequency fluctuates considerably from selection to selection. It can be seen that whenever the number of occurrences drops, the ratio of one form to the other becomes nearer to being equal. This can be seen in Gal-A, in Gal-C, and in Per-A, the selections in which the fewest masculine singular direct object pronouns occur. Again, there appears to be no relationship between the fluctuations of these frequencies and those of elements examined prior to now. In Per-A there is actually one more occurrence of lo than of le, but it should be noted that the number of examples is so low for this selection as to make the ratio insignificant. This is the only selection where this situation exists for the singular form.

TABLE 17
MASCULINE THIRD PERSON OBJECT PRONOUNS: NON-PERSONAL ANTECEDENTS

	LE		LO		LES		LOS	
	No.	%	No.	%	No.	%	No.	%
Gal-A	9	64	5	36	0	0	8	100
-B	18	90	2	10	1	13	7	87
-C	7	53	6	47	0	0	4	100
-D	26	96	1	4	0	0	3	100
TOTALS	60	81	14	19	1	13	22	96
Per-A	7	47	8	53	0	0	4	100
-B	19	86	3	14	0	0	18	100
-C	19	90	2	10	0	0	4	100
-D	41	91	4	9	0	0	9	100
TOTALS	86	83	17	17	0	0	35	100
Per-E	2	66	1	1	0	0	1	100
DQ	504	84	96	96	5	2	331	98

A very interesting fact is revealed when the plural les-los opposition is examined. The frequency of los with personal antecedents is found to be greater than the frequency of les in all selections except Gal-C, where the difference is only one occurrence, giving 53 per cent for les and 47 per cent for los. In the case of personal antecedents, the percentages for the selections from La Galatea fluctuate more than those from the Persiles selections, with the greatest deviation arising in Gal-B where 90 per cent of the examples were los. The overall percentages show that the ratio of los to les for the selections from La Galatea is higher than the one for Persiles y Sigismunda, but the highest frequency of los as a personal direct object occurs in Don Quijote.

In turning to les and los with non-personal antecedents, it is seen that the relative frequency of los is much higher than it is when the antecedent is personal. No examples of les in this usage were encountered in any of the selections from Persiles y Sigismunda, only one was found in the selections from La Galatea, and Demmer and Wright found only five examples of it in the entire Don Quijote.

Several interesting facts about Cervantes' preferences between the masculine third person accusative pronouns have been uncovered. First of all, there is a difference between the forms used in the singular and those used in the plural, and there is a difference between the forms used for a personal antecedent and those used for a non-personal antecedent. The predominant form in the singular is le. This is so for personal antecedents as well as for non-personal antecedents, although in the latter case the relative frequency of le drops about 10 to 15 per cent. The predominant form in the plural

is los, especially in the case of non-personal antecedents, when it becomes all but exclusive. Totalling all masculine singular third person direct object pronouns counted in all three novels shows that 94 per cent of them are le. Totalling the plural pronouns shows that 87 per cent of them are los. It can be seen that there is little change in this pattern of usage throughout the entire thirty-year span of Cervantes' career as it is reflected in La Galatea, Don Quijote, and Persiles y Sigismunda, although, in the case of personal antecedents, his preference for the plural los shows a distinct increase in Don Quijote.

A word should be said about some of the other third person direct and indirect pronouns counted in the three novels. In Don Quijote Demmer and Wright found sixteen examples (3 per cent) of accusative le referring to feminine persons, whereas they found 550 examples (97 per cent) of la in this function (loc. cit.). In the sample selections there were very few examples of le as a feminine accusative. One occurred in Gal-A, representing .01 per cent of the feminine accusatives counted for that novel, and two occurred in Per-B and four in Per-C, representing only about .04 per cent of the feminine accusatives counted in the second novel. When it is taken into account that some of these examples of le in the feminine accusative function are very probably errors on the part of Cervantes (it is certainly easy for the reader to lose track of the antecedent in some cases and so must have been for the author) and that a few more of them are possibly errors on the part of the printer, the number of times he intentionally uses le in this function becomes rare indeed.

Among the accusative forms other unusual cases found in Don Quijote

include one example of les referring to feminine persons and one example of le used in a neuter function. Not one example of les as a feminine accusative was found in the sample selections, nor was there found any example of le as a neuter, these functions being expressed by las and lo, respectively.

The Demmer and Wright count also revealed a few unusual usages among the third person pronouns used as datives. The largest of these was the use of la to refer to feminine persons. They counted forty-two examples (9 per cent) of la in this function as opposed to 434 examples (91 per cent) of the normal dative singular pronoun le. Four examples (9 per cent) of a dative la with a non-personal antecedent were recorded as opposed to sixty-one examples (91 per cent) of le in this function. They only found one example of los as a dative pronoun referring to masculine persons, while there were 374 examples (99.7 per cent) of les as a masculine dative pronoun.

In the Persiles y Sigismunda selections a total of sixteen examples (12 per cent) of la as a feminine dative with a personal antecedent were counted as opposed to 102 examples (88 per cent) of le with that function. Two of these occurred in Per-A, eight in Per-B, four in Per-C, and two in Per-D. In Per-D there was one case of las as a dative referring to feminine persons. In La Galatea one example of dative la was found in Gal-A, and two examples in Gal-B. There was one example of dative los with a personal antecedent in Per-A. No examples of los in this function were found in any of the other selections from either of the other two novels.

The interesting fact about the more unusual usages is that, few as they may be, there were more examples of both rare accusative and

dative forms in Persiles y Sigismunda than in La Galatea, where their number is so small as to be negligible. The general conclusion is that Cervantes' use of the third person object pronouns is perfectly normal for a writer of his period and regional background, and that it varied little throughout his career.

NOTES

[1]See Arthur St. Clair Sloan, "Pronouns of Address in Don Quijote," Romance Review, XIII (1922), 65-76; and Paul Patrick Rogers, "The Forms of Address in the Novelas ejemplares," Romanic Review, XV (1924), 105-120.

[2]"A Frequency Study of the Third Person Object Pronoun in the Don Quijote," Hispania, XXXI (1948), 161, 162.

CHAPTER V
PARALLELISM, BALANCED PHRASING, AND ANTITHESIS

The reader of Cervantes and other authors of the Golden Age cannot fail to be impressed by the abundance of repetitions, enumerations, balanced phrases, parallel structures, and other forms of pleonastic locution present in their language. It would seem that these authors felt that one word, one phrase, one statement was not sufficient for their purposes and that it was necessary to repeat, to amplify, to rephrase, to restate, to give some form of parallel reinforcement to the idea expressed, no matter how simple it might be. The use of such devices of multiple phraseology is not limited, however, to the Golden Age or to any other period. Dámaso Alonso sees the "expresión de pluralidades" as one of the most basic impulses in literature and its analysis as one of the most promising approaches to the study and characterization of the style of a period: "la concepción y expresión de pluralidades, en cada época, es un fenómeno unido a la más honda entraña manante de la expresión literaria, un fenómeno de la más profunda intencionalidad. La diferencia en el uso de pluralidades está ligada al misterio de la unicidad de la peculiaridad de cada época."[1]

Using a passage from Don Quijote to illustrate his point, Alonso suggests that the prose of the sixteenth century, of the Spanish Renaissance, is characterized by duality, or "bimembración /que/ evoca una falta de prisa, una necesidad de hacer con majestad, con nobleza"

(Seis calas, pp. 30, 39). According to Alonso, an examination of selections from the first third of the seventeenth century shows a greater complexity in the handling of pluralidades; they contain many "extrañas complicaciones (paralelismos, correspondencias, ordenaciones crecientes, razonamientos múltiples, etc.)." As Alonso sees it, this structural complexity present in the literature of the early seventeenth century is a response to the Baroque impulse of movement and the need to contain this impulse within some kind of ordered structure, the need to "ordenar un mundo en frenesí" (Ibid., p. 39).

The implications of a study of Cervantes' use of plural phrasing or pluralidades are of obvious significance in the present comparative study of La Galatea and Persiles y Sigismunda. Considering Alonso's and others' statements about the harmony and measured rhythms of "Renaissance" prose, one might expect to find a large number of counter-balanced words and phrases and symmetrically parallel constructions in the pastoral novel. In the second novel, published thirty years later and frequently classified as Baroque, one might expect a more complicated, more involved use of plural phrasing with imperfectly balanced components and intricate relationships between parallel phrases. Based on the occurrence of parallel constructions and balanced phrasing in the sample selections, it can be stated that in general these expectations are confirmed, but the differences between the two works are not always great.

Parallelism and Balanced Phrasing

Elements of a sentence are parallel when they are syntactically and grammatically equivalent. The least complex form of parallelism

then is a simple pairing or compounding of like parts of speech when they fulfill the same syntactical function within the sentence. Such pairing has already been examined under "The Adjective," "The Noun," and "The Verb," but since this chapter deals with the description and relative frequency of parallelism and balanced phrasing in the two novels under study, it will be helpful to recall the number of adjective, noun, and verb pairs counted in the sample selections. In La Galatea a total of 184 adjective pairs were counted while eighty-three were counted in Persiles y Sigismunda (see Table 2, above). Noun pairs also were more frequent in La Galatea, which had 216 pairs compared to the 181 found in Persiles y Sigismunda (Table 8). The same is true in the case of the verbs, for which 118 pairs were counted in the first novel and eighty-five in the second one (Table 11). The total number of word pairs counted for La Galatea was 514, compared to 349 for Persiles y Sigismunda.

In the case of the pairs, one element counterbalances another, a single word is parallel to another single word. The next degree of complexity occurs when two elements, or two words, are counterbalanced by, or parallel to, two others. It is at this point that the present chapter commences the analysis of parallelism and balanced phrasing in the sample selections. A description and discussion of the categories encountered follows.

A. A noun modified by an adjective is balanced by one or more adjective combinations:

sus mastines, fieles guardadores de las
simples ouejuelas, que . . .
estan seguras de los carnicieros dientes
de los hambrientos lobos (Gal-A, 7-29)

la incomparable belleza destas frescas riberas (Gal-D, 187-12)

Yo si que soy el
verdadero possessor desta incomparable belleza (Per-D, 219-19)

de semejantes sujetos son propios los lasciuos disparates (Per-D, 252-19)

se atrevieron a entrar en los sagrados templos y
poner las descomulgadas manos en
las sanctas reliquias (Gal-B, 127-27)

In this category syntactical parallelism is rare. The adjectives are almost always pre-placed and that heightens the effect of balancing by calling the reader's attention to it. Semantic reinforcement is usually absent also. The effect is an echo, a rhythmic echoing which lends a harmonious, poetic quality to the prose and is particularly noticeable in La Galatea where few nouns are unaccompanied by an adjective in pre-position.

B. One pair or series of like elements is balanced by another pair or series of like elements:

estaua tan desesperado e impaciente, como vn
agarrochado y vencido toro (Gal-A, 28-27)

Cubriola y encubriola el pastor, y
dexola y voluiose a los peregrinos (Per-C, 28-2)

le ofrecio prendas y dineros para sustentar
la autoridad y gasto (Per-D, 228-17)

con que puedo y suelo amenazar y destruir el mundo (DQ, 43-27)

Such counterbalancing and echoing of paired elements or series of elements has been mentioned in the preceding sections that deal with the pairing of adjectives, nouns and verbs (pp. 69, 98, 114, above). As can be seen from the examples, this kind of balancing is seldom reinforced by syntactical parallelism. It produces, nonetheless, a distinct feeling of harmony and symmetry, a sonority that is poetic in nature.

Dámaso Alonso, who sees this kind of balancing and other symmetrical phrasing as typical of the style of this period, states it this way: "Nuestros prosistas de siglo XVI terminaron por padecer una especie de bimembración conceptual, de inclinación dual del pensamiento, impuesta por la bimembración lingüística: como si las aguas adoptaran la forma del embalse antes de entrar en él" (Seis calas, p. 34).

C. Phrases or full clauses are parallel and symmetrically balanced:

Por no mostrarse
al primer encuentro rendida, y
a los primeros passos alcançada (Gal-A, 27-26)

y de aqui entendereys la vida que passo y
el mal que sostengo (Gal-B, 182-4)

esta donzella es mia, porque yo la quiero, y
este hombre ha de ser libre, porque ella lo quiere (Per-A, 25-18)

Sometimes a minor ellipsis occurs in one of the phrases:

que no sabe contradezir tus opiniones
ni responder a tus argumentos (Gal-C, 41-22)

At other times the parallel elements are arranged in chiasmus:

como lo es al cansado el reposo y
la salud al enfermo (Gal-C, 69-1)

la descubrieron, y vieron ser
tan hermosa como niña y
tan niña como hermosa (Per-C, 24-23)

alli se les escurece el cielo
se les turba el aire, y
todos les elementos se les bueluen contrarios (Gal-C, 51-57)

llamandole por su nombre, y,
abraçandole por las piernas, le dixo (Per-C, 12-5)

The examples in this category are formally parallel and they are

usually lengthier and more sophisticated than the examples in the first two categories. While it might be possible for a writer to employ the type of balancing described in those first two categories, especially after establishing the habit and becoming accustomed to the rhythms, without being conscious of it, it seems hardly likely that he would be able to use this kind of formal parallelism without conscious intent. Various lengths and degrees of complexity can be discerned in this category, including the occasional ellipsis and chiasmus that have been pointed out in the examples cited. These are relatively few, however, and, on the other hand, the different types of phrases and clauses involved are so varied, that any attempt to break them down into more detailed groupings becomes impractical because of the large number of categories that would result. Because of this, all examples of symmetrically balanced parallel structure not included in category A are classified in category C. Since symmetry has been associated with "Renaissance" style by many critics, it is not unexpected when this category is found to be frequent in the pastoral novel.

D. Phrases and clauses are parallel, but not symmetrically balanced:

The lack of balance is sometimes the result of a modifier which occurs in only one of the parallel members of the structure:

> la misericordia que
> tu hermosura promete y
> mis honestos desseos merescen (Gal-A, 27-21)
>
> Tocad vuestros instrumentos, y
> leuantad vuestros sonoras vozes (Gal-D, 240-4)
>
> Auristela miraua con zelos y
> Sinforosa con senzilla beneuolencia (Per-B, 165-31)

Sometimes the imbalance is the result of a simple compounding in one of the parallel members:

acabaua de cerrar la noche
con tanta escuridad,
con tan espantosos truenos y relampagos (Gal-A, 35-13)

viendo siempre en ellas
vna verdad misma
vna fe confirmada, y
vn desseo loable y digno de ser creido (Per-B, 193-1)

hizo sospechoso al retor,
codiciosos y desalmados a sus parientes (DQ, 41-20)

su discreción iguala a su belleza, y
sus desdichas a su discreción y a su hermosura (Per-A, 8-30)

baxando la cabeza, y
mostrando agradescido semblante y amorosos ojos (Gal-D, 238-31)

la criatura tomò los pechos de la cabra;
la encerrada, el rustico sustento; y
los peregrinos, el nueuo y agradable hospedaje (Per-C, 27-11)

Sometimes a phrase of one type or another is added to one of the members of the structure and accounts for the imbalance:

le ha hecho romper tus lagrimas y
turbar el aliuio que de estar solo (Gal-A, 20-25)

ciertas alabanças del pastoral estado y
de la sossegada vida del campo (Gal-A, 57-18)

como son diuersos los objetos y
diuersa la fortuna de los amadores de cada vno (Gal-C, 48-14)

Reyteré plegarias,
añadi promessas,
aumenté las aguas del mar con los que derramaua de mis ojos (Per-A, 37-6)

Yo dançador, tu murmurador;
yo condenado a la horca en mi patria,
tu desterrado de la tuya por maldiziente (Per-B, 190-4)

las diligencias necessarias para
enternezer su dureza,
amansar su rigor y
rendir su voluntad a la tuya (Per-B, 166-28)

dexandola sola sin su belleza, y
pobre sin la riqueza de su discrecion (Per-C, 16-24)

si el tiempo le pidiera,
o el dolor que traigo en el alma lo permitiera (Per-E, 71-18)

The preceding examples suggest that the longer unbalanced member occurs at the end of the structure and that is usually the case, but occasionally the inverse occurs and the progression is from longer to shorter:

que los pagan en pedaços de oro sin cuño y
en preciosisimas perlas (Per-A, 10-22)

Los seruicios que yo hize a Carino por la buena voluntad que mostraua,
las palabras de offrecimiento que le dixe,
los abraços que le di (Gal-A, 31-29)

se le quitò la vista de los ojos,
se le añudò la garganta y
se le trauò la lengua (Per-B, 180-6)

con nueua solicitud mia y
seruicios suyos (Gal-B, 161-31)

la hermosura de las mugeres admira y enamora;
la vizarria de los hombres pasma (Per-C, 8-30)

o ya combidada del ameno sitio,
o ya obligada del cansancio (Per-C, 59-5)

Parallel structure of this sort, which is asymmetrical or unbalanced, has its own special stylistic effect. The reader tends to expect the parallel elements to be balanced and his esthetic sense receives a mild jolt when they do not turn out to be so. This effect is especially perceivable when an extended, or unbalanced member of a parallel structure occurs after a pair or series of balanced members. It is as though the author were playing a game, a stylistic trick, by setting the reader up to expect one thing and then giving him another. There seems to be something of the basic playfulness of human nature involved here in the establishing of a form or a pattern and then

deliberately breaking it. Similar "tricks" sometimes occur in songs, riddles and word games, and it is a common practice in many improvisational forms of music. This element of playfulness is also apparent when the pattern is inverted, that is, in those cases when the extended or unbalanced member begins the series and is followed by a group of balanced members.

The breaking of an established pattern or rhythm and the interruption of symmetry is a device closely allied to the alleged aesthetic norms of the Baroque period, involving elaboration, extension of perspective, and irregularity of form and line, all of which serve to disguise reality in one way or another. It can be associated then with the Baroque tension between reality and illusion, with the tension between ser and parecer that has so often been pointed out as major preoccupation in so many of Cervantes' works.

If the technique of symmetrical distortion of parallel phrasing is considered from this point of view, it becomes natural to assume that it would be used with greater frequency in a work that has often been labelled "Baroque," like Persiles y Sigismunda, and with lesser frequency in a work that is commonly accepted as adhering to the harmonious and symmetrical classical norms of the Renaissance, such as the pastoral novel, La Galatea.

E. The structure is not syntactically parallel, but has parallel force:

la vna a la otra en compañia de sus padres,
en sus casas se visitauan (Gal-A, 24-3)

no conocieron, por los mouimientos de mi rostro,
los secretos de mi coraçon (Gal-A, 56-27)

Y llegado al puesto del combate,
y llegada la hora de començarle (Gal-B, 177-30)

otra vestidura . . .
que, lleuado a vna y otra parte por vn ventezillo que
mansamente soplaua,
estremadamente parecia (Gal-D, 207-20)

no engendre en algun mal pecho
alguna mala sospecha nuestra larga plática (Per-B, 204-3)

que me deys por concierto
lo que supe escoger por industria (Per-C, 51-31)

y que las locuras del señor
sin las necedades del criado no valian vn ardite (DQ, 53-30)

In this category a distortion of syntax often results in parallel force, even though the members of the structure are not parallel in their grammatical functions. Such false parallelism is often not recognized as false by the reader until he stops to analyze the structure carefully. In the sense that it is false, that a sort of engaño is perpetrated on the reader, this category, like the preceding one, could be interpreted as a manifestation of the Baroque tension between reality and illusion. However, since the stylistic effect is usually one of balance and harmony, it becomes a little difficult to make a direct connection between this false parallelism and the Baroque aesthetic norms.

The examples cited suggest that the author may have consciously sought to create the illusion of a balanced parallel structure. The illusion is usually achieved through some type of hyperbaton. In fact, the seeking of this illusion of parallelism often seems to be the best explanation for a particular case of syntactical displacement, for example:

Pero la discrecion de Galatea conoscia bien,
en los mouimientos del rostro, lo que Elicio
en el alma traya (Gal-A, 3-22)

While the prepositional phrases "en los mouimientos" and "en el alma" both function as adverbial modifiers, and in this arrangement balance one another, they are not parallel because they modify different verbs in different clauses and have no obvious semantic connection. The effect is achieved here through the postponement of a verb. If the phrase is read in normal syntax: "lo que Elicio traya en el alma," the effect of balanced parallelism is lost.

F. A combination of balanced or parallel elements is used in the same period:

All of the examples placed in this category could have been broken down into their various balanced or parallel components, which in turn could have been placed in the various categories already established. In examining Cervantes' use of balanced phrasing and parallelism, however, it soon became apparent that he often uses several types of parallel structures or balanced phrases in conjunction with each other within the same period. To break these passages down and to categorize each case of balanced phrasing or parallelism individually would be to ignore the total stylistic impact of such passages. Included in this grouping are those cases of two or more different types of balanced phrasing or parallelism which occur within sufficient proximity to each other to create a complicated effect that stands apart from simpler cases. As the examples which follow illustrate, there occurs a great variety of combinations. Since no recurrent pattern emerges, no attempt to establish sub-categories has been made. The examples:

con mas justa causa
. . . se pudieran parar los brutos
mouer los arboles y
juntar las piedras a escuchar el suaue canto y
dulce armonia
de Galatea

que cuando a la citara de Orfeo,
lyra de Apolo y
musica de Anfion, los muros de Troya y Thebas se
fundaron, y
las hermanas, negras moradoras
del hondo chaos, a la
estremada voz del
incauto amante se
ablandaron (Gal-A, 44-1)

¿Tu eres Silueria, Silueria?
Si tu lo eres, yo no soy Mireno; y
si soy Mireno, tu no eres Silueria, porque no es posible que
esté Silueria sin Mireno, o
Mireno sin Silueria. (Gal-B, 149-18)

la ventaja que haze al cortesano y soberuio trato
el pastoral y humilde vuestro,
no puede dexar de tener lástima a mi mesmo, y
a vosotros vna honesta
embidia (Gal-C, 33-15)

Cierran y occupan el espacio que entre cypres y cypres se haze,
mil olorosos rosales y suaues jazmines,
tan juntos y entretexidos como suelen estar en los
vallados de las guardadas viñas las espinosas çarças
puntosas combro-
neras. (Gal-D,
190-19)

Entre estas flechas
entre estas heridas,
entre estos golpes y
entre estas muertes, estauan juntos la antigua Cloelia,
la donzella interprete,
Periandro y Auristela,
todos apiñados y
todos llenos de confusion y miedo (Per-A, 26-25)

Pusela en el suelo,
beséle las manos
halagüéle el rostro con las mias, y hize
todas las señales y demostraciones que pude para mostrarme
blando y amoroso con ella (Per-A, 43-13)

se quita por prolixa, y
por cosa en muchas partes referida y
ventilada, y
se viene a la verdad del caso, que fue que
cambiandose el viento y
enmarañandose las nubes, cerro la noche escura y
tenebrosa
(Per-B, 155-12)

dize que tiene riquezas increybles, y yo
digo que tiene creyble hermosura
digo creyble porque es tal, que no ha menester que
exageraciones la leuanten ni
hiperboles la engrandezcan; y en lo que he echado de ver, es
de condicion blanda,
de ingenio agudo, y
de proceder tan discreto como honesto (Per-B, 179-15)

con la edad, y
con el vso de la razon,
fue creciendo en mi el conocimiento, y
fueron creciendo en ti las partes que te hizieron amable;
vilas,
contemplélas,
conocilas,
grauélas en mi alma, y de la tuya y la mia hize vn compuesto
tan vno y tan solo,
que estoy
por dezir que tendra mucho que hazer la muerte en diuidirle. (Per-B, 192-15)

de tierra en tierra,
de isla en isla, sugeta
a las inclemencias del cielo y
a las borrascas de la tierra (Per-B, 167-11)

y assi andauan a vna con ellos el reposo y
el cansancio, junta con la pereza y
la diligencia:
la pereza, en caminar poco;
la diligencia, en caminar siempre. (Per-C, 41-7)

In this last example, correlation of concepts has added a further complication to the play of balanced phrases and parallel structures. The example which follows involves similar correlation:

el año que es abundante de poesia,
suele serlo de hambre; porque damele poeta, y
dartele he pobre,
si ya la naturaleza no se adelanta a hazer milagros;
y siguese la consequencia:
ay muchos poetas, luego ay muchos pobres;
ay muchos pobres, luego caro es el año
(Per-D, 244-10)

Yo si que soy el verdadero possessor desta
incomparable belleza, pues en tierras bien remotas
de la que aora estamos
la compre con mis tesoros y
la adore con mi alma, y he seruido a su
original con mi solicitud y
con mis trabajos. (Per-D, 219-19)

vinieron a tratar en esto que llaman razon de estado y
modos de gouierno,
enmendando este abuso y
condenando aquel; reformando vna costumbre y
desterrando otra, haziendose cada vno de los tres
vn nueuo legislador,
vn Licurgo moderno o
vn Solon flamante (DQ, 36-8)

The examples cited give an idea of the rich variety of combinations encountered, especially in Persiles y Sigismunda. The number of examples given from each novel also suggests that intricate combinations of balanced or parallel phrases are more frequent in the latter novel. As Table 17 will illustrate, this is true, though the difference in the frequency with this phenomenon occurs in the two novels is not an overwhelming one. What is clearly different, but cannot be demonstrated in any convenient statistical form, is the degree of complexity of such combinations, which is consistently greater in Persiles y Sigismunda than in La Galatea.

With category F, as with categories D and E, it is possible to draw a relationship with the Baroque aesthetic of complicated adornment, of movement in more than one direction at the same time, of an illusory semblance of merging images and extended perspectives, and of an "openness" of structure in which the natural limits of the period have become less sharply defined. There is a feeling of motion present in these complex combinations that creates an impression of dynamism, especially when they are contrasted to the impression

created by the symmetrically parallel members of category C. As with categories D and E, one is led to anticipate a greater frequency for category F in Persiles y Sigismunda than in La Galatea.

The following table indicates the relative frequency for all categories as they are found in the sample selections. The number of occurrences of each type of parallelism or balanced phrasing is given for each selection as well as the per cent of the total for all categories that each individual type represents. The percentages in the table have been rounded off to the nearest whole number in order to facilitate the tabulation and, for that reason, do not always add up to 100 per cent.

TABLE 18
PARALLELISM AND BALANCED PHRASING

	A		B		C		D		E		F		
	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	Totals
Gal-A	12	17	13	18	10	14	10	14	10	14	17	23	72
-B	16	17	24	26	16	17	18	19	11	12	8	9	93
-C	9	9	28	28	22	22	18	18	9	9	12	12	98
-D	23	25	24	26	22	23	17	18	4	4	4	4	94
TOTALS	60	18	89	25	70	19	63	17	14	10	41	11	357
Per-A	1	1	2	3	26	25	18	25	14	19	12	16	73
-B	1	1	16	15	20	18	31	28	20	18	21	19	109
-C	1	1	18	18	23	22	29	28	10	10	21	21	102
-D	7	8	16	19	16	19	16	19	13	15	16	19	84
TOTALS	10	3	52	14	85	23	94	26	57	15	70	19	368
Per-E	2	13	0	0	5	31	8	50	1	6	0	0	16
DQ	0	0	12	25	21	45	5	11	6	13	3	6	47

At first glance, the figures in Table 18 seem to indicate very little variation in Cervantes' use of devices of parallelism and balanced phrasing between La Galatea and Persiles y Sigismunda. Not only is the total number of occurrences very nearly the same in both novels, but also there is seen very little fluctuation in the number of occurrences from selection to selection. The use of such devices drops in the selection from Don Quijote to about half what it is in the regular selections for the other two novels. They are used even less frequently in the special Per-E selection.

A more detailed analysis of the data in Table 18 shows that the similarities between La Galatea and Persiles y Sigismunda, which are indicated by the total figures, are only apparent. By comparing the total figures for the different categories of parallelism and balanced phrasing, some significant stylistic differences can be seen.

Category A, counterbalanced adjective-noun combinations, is six times more frequent in La Galatea than in Persiles y Sigismunda. This fact is not surprising when it is recalled that the selections from La Galatea contain more than one-and-one-half times the number of attributive adjectives the selections from Persiles y Sigismunda contain (see Chapter I, Table 1). This category constitutes 18 per cent of the total number of examples of parallelism and balanced phrasing counted in La Galatea, the third largest category for that novel. It represents an all but negligible 3 per cent of the examples from Persiles y Sigismunda and is the smallest category for that novel. In Per-E, category A rises to 13 per cent, almost reaching the level for La Galatea. No examples were counted from the

Don Quijote selection, placing that work nearer to Persiles y Sigismunda than to La Galatea.

Category B, balanced pairs or series, is the largest category for La Galatea, representing one-fourth of the total number of examples counted. In Persiles y Sigismunda, however, it ranks fifth out of the six categories, representing 14 per cent, or about one-seventh, of the total number of examples for that novel. No examples of category B were found in Per-E. The high incidence of this category in La Galatea is anticipated by the descriptions of pastoral and "Renaissance" style mentioned above. What is not anticipated is that it should occur with such a high frequency in DQ. In the latter selection it represents 25 per cent of the total for all categories and is the second highest category for the selection. Its relatively high frequency here can be explained, in part at least, by Don Quijote's lapses into archaic chivalric speech, Sancho's attempts to emulate that speech, and Sanson Carrasco's satiric imitations of it. Whether it occurs in the pastoral language of La Galatea or in the chivalric parodies of Don Quijote, it is possible to associate the symmetrical balancing represented by category B with the stylistic modes of the Renaissance. The relative infrequency of this category in Persiles y Sigismunda then becomes significant.

The line of reasoning followed for categories A and B, which suggests that symmetry is typical of "Renaissance" style and atypical of "Baroque," meets a stumbling block in category C. As pointed out earlier, category C represents a very formal kind of balancing in which the members of the structure are not only grammatically parallel, but are also symmetrical and for this reason could be expected to be

more frequent in the pastoral novel. The interesting fact revealed in Table 18 is that the total figures for the two novels place them in close proximity to one another regarding the frequency of symmetrical parallelism. Thirteen more examples were found in Persiles y Sigismunda than in La Galatea. In La Galatea, this category represents 19 per cent of the total number of examples of parallelism and balanced phrasing, while in Persiles y Sigismunda it represents 22 per cent. In both novels, including Per-E, it is the second largest category. In the selection from Don Quijote it is the largest category, representing almost half of the examples counted in that selection with 45 per cent.

The majority of the examples in category D suggest the possibility of a deliberate imbalance of the members of a parallel structure which has been associated with Baroque norms of desengaño, with the Baroque tension between reality and illusion. Therefore it was anticipated that this category would be more frequent in Persiles y Sigismunda. The data in Table 18 confirm this expectation, showing sixty-three examples for La Galatea, representing 17 per cent of the total for that novel, and ninety-four examples, or 26 per cent of the total, for Persiles y Sigismunda. Category D ranks first in its relationship to the other categories in Persiles y Sigismunda, while it ranks fourth in La Galatea. This trend is carried out in Per-E, where category D also ranks first, with a very high 50 per cent out of the total number of examples for all six categories. The frequency of category D falls off, however, in DQ, where it ranks fourth with only five examples, representing 11 per cent of the total number of examples in all categories.

Although the difference in the frequency of category D in La

Galatea and Persiles y Sigismunda is not an enormous one, it is sufficiently large to make it feasible to use these data in support of the theory that the latter is a Baroque novel. The same might be said of categories E and F, the other two categories that suggest a relationship to the Baroque, category E again with the reality-illusion, or ser-parecer tension, and category F with the open form, movement, broken line, etc.

In category E, where parallel force is achieved by balancing off phrases or clauses that are not grammatically parallel, thirty-five examples were counted in La Galatea and fifty-nine in Persiles y Sigismunda, a difference of twenty-four. This category represents 10 per cent of the examples in all categories in the former work, and 16 per cent in the latter. The selection from Don Quijote is somewhat lower than the average selection from La Galatea, with only six examples. These six examples represent 13 per cent of the total for all categories in Quijote, however, placing the frequency of category E in this selection midway between the overall frequency it shows in La Galatea and in Persiles y Sigismunda. The frequency of category E drops considerably in Per-E, where it represents only 6 per cent of the total, with a single example..

Forty-one examples were counted for category F in the selections from La Galatea as compared to seventy examples counted in those from Persiles y Sigismunda. The examples from La Galatea represent 11 per cent of the total for all categories in that novel, ranking category F fifth in frequency among the six categories. In Persiles y Sigismunda this category represents 19 per cent of the total and ranks third in frequency when compared to the other five categories.

No clear examples of category F were encountered in Per-E, and only three were encountered in DQ, where they represent 6 per cent of the total and rank category F as fifth when compared to the remaining categories.

Some fluctuation can be observed from selection to selection among the six categories, but when the total number of examples of all categories is compared, there is enough similarity between the selection of La Galatea and Persiles y Sigismunda to make it difficult to draw any conclusions based on this fluctuation. If a ratio is calculated, based on the number of words in the selection divided by the number of examples of parallelism or balanced phrasing it contains, the following figures are obtained: Gal-A, 166.66; Gal-B, 129.03; Gal-C, 121.21; Gal-D, 127.65; Per-A, 164.38; Per-B, 110.09; Per-C, 117.64; Per-D, 142.85; Per-E, 178.13; and DQ, 255.31. The overall ratio for La Galatea is 134.07; for Persiles y Sigismunda it is 130.43. Since the ratios give the number of words occurring for each examples, it can be seen that these stylistic techniques occur with least frequency in DQ, being almost two times more frequent in the regular selections of both La Galatea and Persiles y Sigismunda. They are a little less than one and one-half times as frequent in these two novels as they are in Per-E, which is closer to the norm for La Galatea and Persiles y Sigismunda than it is to DQ.

The frequency of all categories of parallelism and balanced phrasing is very nearly equal in the regular selection from La Galatea and Persiles y Sigismunda. As previously stated, the significant differences are those found among the six categories and not the totals. To sum up these differences, it can be stated that in

La Galatea Cervantes uses a greater proportion of balanced adjective-noun combinations and balanced pairs or series, following the conventional practices the critics say are standard for the pastoral genre. The frequency of the very formal symmetrical parallelism is greatest in Persiles y Sigismunda, as is the frequency of the more subtle and complex categories of parallel, but unbalanced structures, of structures that are not parallel, but impart parallel force through balancing or the suggestion of balancing, and of intricate combinations of several types of balanced phrasing and parallelism within the same period. While the evidence is not overwhelming, it suggests that the style of La Galatea may properly be characterized as Renaissance and that of Persiles y Sigismunda as Baroque, at least where parallelism and balanced phrasing are concerned.

Antithesis

The gathering and examination of examples of parallelism and balanced phrasing made apparent the need to classify separately under "antithesis" a large number of such structures. Formal antithesis can be defined simply as the juxtaposition of words or phrases that convey opposing or contrasting meanings.[2] The use of antithesis as a literary device is ancient and examples of it can be found in any period of literary history. Dámaso Alonso indicates that it becomes more frequent as literary tastes become more refined and courtly. He points out that in Spain there is an increase in the use of antithesis during the second half of the sixteenth century and that it reaches a high point in the conceptismo and gongorismo of the seventeenth century.[3]

In an attempt to formulate a clear definition of the Baroque, Helmut Hatzfeld indicates that the antithetical opposition of the rational and the irrational is a dominant stylistic precept of the period. During the Renaissance, he suggests, clear rationality was favored, but later the Counter Reformation represented divine paradox, mystery and faith as being above human rationality and hence the Baroque tension between the rational and the irrational, between the real and the illusory, between truth and appearance ("A Clarification," p. 132). Hatzfeld, for whom Cervantes is a Baroque writer, has stressed the importance of antithesis in Don Quijote, suggesting that it is to be found on all levels throughout the work (El "Quijote" como obra de arte del lenguaje, pp. 25-34, and pp. 272-278). López Estrada indicates that antithesis is also one of the fundamental characteristics of the style of La Galatea, since antithesis, according to him, is an essential element of the dolce stil nuovo that Cervantes is trying to emulate in his pastoral novel (La Galatea, p. 137). A difference is implied, however, between the use of antithesis in the early novel and the use of antithesis Hatzfeld finds so interesting in Don Quijote. According to López Estrada, the antithesis in La Galatea is a response to and an imitation of established norms based primarily on the styles of Petrarch and Ausías March, rather than a manifestation of any kind of intimate sense of paradox emanating from within the writer himself (Ibid., p. 139), whereas Hatzfeld suggests that in Don Quijote antithesis is just that, a reflection of the writer's awareness of the paradoxical nature of reality, of the tension between the rational and the irrational (loc. cit.). The frequency analysis which follows, in which different kinds of antithesis

are distinguished, may provide a basis for evaluating these critical appraisals.

The possibility that there may occur a progressive development in Cervantes' use of a technique that has been described as initially a response to a convention, makes obvious for the purposes of this study the desirability of comparing the occurrence of antithesis in the sample selections from La Galatea with its occurrence in those from Persiles y Sigismunda. The selections have been examined for cases of formal antithesis, that is, for those cases in which the semantic opposition is in some way reinforced by a syntactical opposition, or balancing. Since antithesis involves balanced phrasing, it was desirable that the categories established reflect as nearly as possible those of the preceding section, "Parallelism and Balanced Phrasing." However, the ultimate determining factor regarding the establishment of the categories which follow was the need to represent as accurately as possible within a manageable context what actually happens in the works under study.

A. The antithesis is symmetrically balanced:

Encoje la mano de tu justicia y
abre la de tu misericordia (Gal-A, 37-24)

ella sabria . . . el principio de su contento o
el fin de su vida (Gal-B, 170-27)

la falsa risa y
el verdadero llanto (Gal-C, 51-15)

hizo baxar a los escuros infiernos y
subir a los claros cielos (Gal-D, 209-15)

pareciendo antes angel del cielo, que
barbara de la tierra (Per-A, 43-30)

ya que no merezca ser estimada,
no merece ser aborrecida (Per-B, 173-12)

salia de los terminos de la mocedad y
tocaua en las margenes de la vejez (Per-C, 59-8)

no podian ir adelante
ni voluer atras (Per-D, 239-27)

no huuiera passado ni prospero sucesso
ni aduerso (Per-E, 68-15)

el se vio vestido de cuerdo y
desnudo de loco (DQ, 42-5)

Some of the examples given show that a brief ellipsis may occur at times in one of the balanced parts. On a few occasions the balanced parts may also be arranged in chiasmus:

poco fue lo que contó Lenio, pero
lo que lloró fue tanto (Gal-D, 181-6)

quanto a ti te sobra de paciencia,
le falta a ella de conocimiento (Per-B, 167-3)

This arrangement also occurs within category C, below, but, as here, the number of occurences is so small that it would be impractical to set up a separate category for chiasmus.

B. The antithesis is asymmetrical, suggesting a deliberate imbalance. This category corresponds to category D in the preceding section of this chapter:

estaua ordenado . . . que
el principio de aquella alegria fuesse
el remate y fin de todos mis contentos (Gal-B, 179-1)

si por sus effectos tristes les condemnas,
por los gustosos y alegres les deues de absoluer (Gal-C, 70-40)

no ha sido entre los arboles y floretas . . . sino
en las reales cortes y conoscidas escuelas (Gal-C, 75-7)

no sólo la vida que posseo, sino
el contento que espero recebir de auerla hallado (Per-A, 13-20)

se abrassan las niñas verdes, y
se secan y se consumen los viejos ancianos (Per-B, 182-31)

si sabia el principio,
ignoraba el medio y el fin (Per-C, 18-32)

ora sea de linage del cielo,
ora de los infimos de la tierra (Per-D, 227-15)

ya desseauan saber
que dolor traia en el alma,
como ya sabian
el que deuia de tener en el cuerpo (Per-E, 72-4)

proceden de tener los estomagos vazios y
los cerebros llenos de aire (DQ, 42-26)

While the effect of the asymmetry here is similar to the effect of the asymmetry in category D under "Parallelism and Balanced Phrasing," it never achieves the force that is achieved when the imbalance occurs at the end of a series of symmetrically balanced members. Very seldom does the antithetical structure consist of more than two opposing parts.

C. The structure is not parallel, but is so balanced as to convey parallel force. This category corresponds to category E in the preceding section:

tu mucho atreuimiento hauia nacido de
mi poca honestidad (Gal-A, 28-2)

sus dulces y cristalinas aguas en
amargas y turbias son conuertidas (Gal-C, 62-29)

no será bien que . . .
merescida de los blancos y canoros cysnes la vengan a gozar
los negros y roncos cueruos (Gal-C, 210-15)

mira el moreno de sus rostros, que promete mas entera salud que
la blancura quebrada de los nuestros (Gal-C, 34-8)

hallando la belleza del moço piedad en
la dureza de su coraçon (Per-A, 4-3)

las fuerças de la inocencia no permitiera el cielo que sobrepujara a
las de la malicia (Per-C, 44-30)

respondio con mostrarle con la mano derecha
el braço yzquierdo (Per-D, 216-1)

que las malas compañias no pueden enseñar
las buenas costumbres (Per-D, 230-23)

no ay ninguno que saliendo deste bosque,
entre en aquella montaña (DQ, 45-25)

D. The antithesis is asymmetrical with no syntactical reinforcement. The antithetical elements are underlined in the examples:

Quan poca parte es vuestra frialdad para templar el fuego que en mis entrañas siento (Gal-A, 47-3)

vn yelo que me encendia (Gal-A, 56-7)

queda en fuerça esta mentira y la verdad de lo que succediere (Gal-B, 144-16)

Tyrsi, que començado hauia la triste y dolorosa elegia, fue el que lo puso fin (Gal-D, 204-14)

esse varon que mandas sacrificar, no lo es . . . porque es la mas hermosa muger que puede imaginarse (Per-A, 23-26)

Del vientre escuro de la naue te voluieron a la luz del mundo (Per-B, 170-29)

mi historia, cuyo fin dexo al cielo, y le remito en la tierra (Per-C, 33-15)

y dio lugar a que los frios zelos se entrassen hasta el alma por las calientes venas (Per-D, 216-11)

In this category the semantic antithesis is tight enough to suggest that Cervantes was consciously juxtaposing contrasting meanings, but syntactical reinforcement in the form of parallelism or balanced phrasing is lacking. Only those cases in which the opposition is direct enough to be readily perceived by the reader have been included.

E. One antithesis is counterbalanced by another, or several antitheses occur in the same context:

The cases of counterbalancing are particularly striking:

como quien dexa a la simple corderuela en poder de
los hambrientos lobos, o
a la mansa paloma entre las vñas del
fiero gauilan (Gal-A, 33-1)

muchas vezes lo malo nos parece bueno y
lo bueno malo, y assi amamos lo vno y
aborrecemos lo otro
(Per-B, 195-19)

en la felicidad son miseros,
en la riqueza pobres, y
en la ventura desventurados (Gal-C, 48-28)

In the next example, there is both semantic and syntactical chiasmus:

señalassen . . . con piedras blancas y negras sus
tristes o dichosos dias (Gal-C, 69-5)

ha de reducir a sossiego mi desassossiego y
a bonança mi tormenta (Per-B, 164-16)

A form of conceptual correlation can be seen in the next example:

si no canciones alegres, a lo menos
endechas tristes, que cantando las encanten, y
llorando las alegren (Per-C, 40-8)

Sometimes the opposition is conceptually weak, but the antithesis still stands out because of the counterbalancing:

los reyes estan obligados a casarse
no con la hermosura, sino con el linage;
no con la riqueza, sino con la virtud (Per-B, 176-22)

A quien pensaua regalar, he lastimado
a quien pensaua servir, he ofendido (Per-D, 251-11)

hazer prender al libre y
disfamar al honrado (Per-D, 251-15)

At times the counterbalancing is less formally defined and the effect is more of an entangled complexity similar to the effect of

the convoluted examples of category F in "Parallelism and Balanced Phrasing":

¡Ay, tristes ojos, causadores de mi perdicion, y en que fuerte
punto os alçe para tan gran caida!
¡Ay, fortuna, enemiga de mi descanso, con quanta velocidad
me derribaste de la cumbre de mis contentos
al abysmo de la miseria en que me hallo!
¡Ay, cruda hermana! ¿Como no aplacó la ira de tu desamorado pecho
la humilde y amorosa presencia
de Arsildo?
(Gal-A, 47-10)

En fin, se resoluio diziendo que
las dichas y las desdichas suelen andar tan juntas,
que tal vez no ay medio que las diuida; andan
el pesar y el placer tan apareados,
que es simple el triste que se desespera y
el alegre que se confía (Per-B, 159-8)

El calor de su hermosura tierna ha encendido
los huesos de mi edad madura
en las estrellas de sus ojos han tomado lumbre
los mios ya escuros;
la gallardia de su persona ha alentado
la floxedad de la mia (Per-B, 183-23)

In classifying the examples of antithesis, it was found that strict syntactical parallelism is not always present, although the symmetry of the structure often makes it appear parallel. As can be seen from the examples, many times the antithesis occurs within the framework of a comparison. The relationship of one member to another in a comparison is that of modification and the members of a comparison are not, strictly speaking, syntactically parallel. If each member contains the same grammatical slots, they are usually symmetrically balanced and give the impression of being parallel. Since the feeling of harmony and balance is what is stylistically significant and not the rigid grammatical classification of structure, no separate category has been established for comparative structures,

rather they have been handled according to their relationship to the categories described above. The results of the count of antithetical structures appear in Table 19. All percentages have been rounded off to the nearest whole number.

TABLE 19
ANTITHESIS

Type:	A		B		C		D		E		
	No.	%	No.	%	No.	%	No.	%	No.	%	Totals
Gal-A	8	30	3	11	6	22	7	26	3	11	27
-B	11	41	2	7	8	30	3	11	3	11	27
-C	12	41	2	7	8	28	1	3	6	21	29
-D	5	42	0	0	2	17	5	42	0	0	12
TOTALS	36	38	7	7	24	24	16	18	12	13	95
Per-A	18	49	4	11	5	13	10	27	0	0	37
-B	13	30	10	23	3	7	7	16	10	23	43
-C	12	40	3	10	4	13	6	20	5	17	30
-D	11	35	7	22	5	17	3	10	5	16	31
TOTALS	54	38	24	17	17	12	26	18	20	14	141
Per-E	2	33	1	17	1	17	1	17	1	17	6
DQ	13	57	4	17	1	4	3	13	2	9	23

The overall percentages for each category show that only in categories B and C is there any appreciable difference between La Galatea and Persiles y Sigismunda. On the other hand, the total figures for these two novels indicate that there are forty-six more examples of antithesis in the sample selections from Persiles y Sigismunda than in the ones from La Galatea. In the case of antithesis, it is the total number of occurrences that indicates the

significant difference between the two novels, rather than the frequency of the various categories. It will be recalled that in the case of parallelism and balanced phrasing the opposite was true; that is, the significant difference was indicated there by the variations in usage among the various categories, whereas the total number of occurrences remained rather constant for both novels.

Here, category A, symmetrically balanced structures, is the most frequent category in all the selections examined. This seems natural enough, since the very nature of antithesis tends toward symmetry by juxtaposing semantically contrasting concepts. In La Galatea and Persiles y Sigismunda this category accounts for the same percentage of the total number of examples in each novel. The percentage drops a negligible 5 per cent in Per-E, but rises 19 per cent in DQ.

Category B, asymmetrical structures, represents a higher proportion of the total (17 per cent) in Persiles y Sigismunda than it does in La Galatea (7 per cent). In the parallel and balanced structures discussed in the preceding section of this chapter, the corresponding category (D) was also more frequent in Persiles y Sigismunda, so it is not surprising to find it so here too. Category C, however, is slightly more frequent in La Galatea than in Persiles y Sigismunda, a fact which does not reflect the situation with the corresponding category (E) from the count of parallelism and balanced phrasing described in the preceding section.

In both categories D and E, there are slightly more examples in Persiles y Sigismunda than in La Galatea, though both categories represent virtually the same percentage of the total for both novels. The categories fluctuate a bit in both Per-E and DQ, but the differences

are not great and the small number of examples tends to preclude drawing any conclusions.

Regarding fluctuation between selections, the greatest deviation is found in Gal-D, which contains only twelve examples of antithesis. It will be recalled that this selection contains one of the most rhetorical and, in that sense, pastoral sequences in the novd. The low incidence of antithesis in Gal-D certainly does not support López Estrada's identification of antithesis with the pastoral style.

If ratios are calculated for each selection by dividing the number of occurrences into the number of words in the selection, these results are obtained: Gal-A, 444.44; Gal-B, 444.44; Gal-C, 413.79; Gal-D, 1000.00; Per-A, 324.00; Per-B, 279.06; Per-C, 400.00; Per-D, 387.09; Per-E, 475.00; and DQ, 521.74. The overall ratio for La Galatea is 505.26, and for Persiles y Sigismunda it is 340.42. These figures confirm the fact that antithesis occurs 1.48 times more often in Persiles y Sigismunda than it does in La Galatea. Per-E lies closer to the norm for La Galatea than it does to that for Persiles y Sigismunda. On the basis of the one sample selection, antithesis occurs least frequently in Don Quijote, being 1.53 times more frequent in Persiles y Sigismunda and 1.03 times more frequent in La Galatea. The slight difference between La Galatea and DQ appears somewhat greater if the atypical Gal-D is discounted in calculating the overall ration, which would be 433.73 for the remaining three selections from that novel. This would indicate that antithesis is 1.20 times more frequent in La Galatea than in DQ.

The most significant findings regarding Cervantes' use of the devices

treated in this chapter can be summed up as follows. Regarding parallelism and balanced phrasing, simple balancing of adjective-noun combinations and pairs and series of like elements are more frequent in La Galatea. Symmetrical parallelism, false parallelism and complex combinations of parallelism and balanced phrasing are more frequent in Persiles y Sigismunda. Regarding antithesis, all types encountered are more frequent in Persiles y Sigismunda than in La Galatea. Parallelism, balanced phrasing, and antithesis all appear to be somewhat more frequent in both La Galatea and Persiles y Sigismunda than in DQ.

NOTES

[1]Dámaso Alonso y Carlos Bousoño, Seis calas en la expresión literaria española, 3rd. ed., enlarged (Madrid: Editorial Gredos, 1963), p. 40.

[2]See Emilio M. Martínez Amador, Diccionario gramatical (Barcelona: Editorial Ramón Sopena, 1954), p. 148.

[3]Poesía española: ensayo de métodos y límites estilísticos, 5th ed. (Madrid: Editorial Gredos, 1966), p. 289. See also Maggione, Pensées, p. 44.

SUMMARY AND CONCLUSIONS

The Ground Covered

The preceding comparative analysis of the frequency with which certain features of Cervantes' language and style occur in his first published novel, La Galatea, and in his last published novel, Persiles y Sigismunda, represents an attempt to clarify a number of persistent problems. These involve both Cervantes' development as a writer and critical judgement of his individual works. The more crucial of these problems were identified and discussed in the "Introduction." It will be helpful to recall them here.

In the first place, there is the important question of development and changes in style. Critics have not been in general agreement as to whether or not there is a clearly discernible progression in the development of Cervantes' style from his early efforts through his mature works. Some critics agree that there is such a progression while others maintain that a duality of style persists almost throughout his entire thirty year career as a writer. The second possibility is suggested by the existence of two easily separable types of stories among the Novelas ejemplares, by the originality of Don Quijote as compared to La Galatea and Persiles y Sigismunda, and, in the minds of many critics who support the hypothesis of such a duality, by the uncertain date of composition of Persiles y Sigismunda.

A second basic problem discussed in the "Introduction" is the

question of Renaissance style as opposed to Baroque style. Definitive statements regarding the nature of these two styles as interpreted by the critics were used in an attempt to place Cervantes in regard to them. A general review of scholarship in this area again pointed out a lack of agreement on any key aspect except that this is indeed a problem of great significance. The status of La Galatea and Persiles y Sigismunda becomes accordingly confused since most critics tend to look at the two of them as being in some fundamental way similar and reflecting a similar artistic impulse in the writer.

Critics have often made specific statements about the frequency or the infrequency of certain stylistic phenomena. These statements are often in conflict with each other and further contribute to the confused status of the two works mentioned. As established in the "Introduction," these conflicts and confusions are due to a lack of objectivity, especially regarding frequency of style features. Such statements are made without actually counting and making statistical comparisons to determine what the true frequency is. The present study represents an effort to remedy this deficiency in part by establishing objective criteria by which the two works that lie at the extremes of Cervantes' career can be compared.

The "Introduction" also discussed the methods used to establish the criteria for the comparison and the problems involved in applying them to the two novels studied. There were two factors which suggested which features of language and style would be counted and statistically compared to determine frequency of occurrence. In the first place, a number of aspects of language and style began to stand out after repeated readings of the two texts. These included

such devices as adjective position; postponement of the verb and other forms of syntactical distortion or hyperbaton; various forms of balanced phrasing, such as pairing, parallel structure, and antithesis; differences in the use of personal pronouns, character names, and variations in the use of tenses.

In the second place, previous studies of these two and other works suggested that the same features be compared in La Galatea and Persiles y Sigismunda. Such studies, few as they are, provided additional points of comparison which could be useful in revealing stylistic progression and in arriving at conclusions as to chronology. Specific features that were chosen on this basis include "pastoral" words indicated by Hatzfeld and López Estrada, Hatzfeld's Baroque word estraño, the "pure nature epithet" as defined by Brownell, the "verbal index" of subjunctive forms as conceived by Criado de Val, the use of third-person object pronouns as studied by Demmer and Wright, and the centrality of antithesis in Cervantes' works as emphasized by Hatzfeld. The methods and techniques of other scholars were seldom adopted intact, but were altered, refined, and improved to fit the aims and scope of the present study.

Finally, the factor of countability was important in determining which features were to be examined. With the exception of character names and pronouns of address, the comparison of the frequency of all features studied was a statistical one based on the number of occurrences of each feature. Using such a statistical approach made possible a number of objective, concretely verifiable statements about Cervantes' language and style in La Galatea and in Persiles y Sigismunda, and about the stylistic relationship of these works to Don Quijote and to

each other.

The features studied break down into the following areas: the adjective, the noun, the verb, the personal pronoun, and parallelism, balanced phrasing, and antithesis. Aspects of the adjective that were examined in the sample selections included its position in relationship to the noun it modifies, the use of pairs or longer series of adjectives, the occurrence of certain "pastoral" adjectives, and the occurrence of the "Baroque" adjective estraño. Aspects of the noun studied included comparison of character names in the sample selections, the use of epithets with proper nouns, the occurrence of the special "nature epithet," and the use of nouns in pairs and series. The aspects of the verb studied were the postponement of the verb, the use of verbs in pairs and series, the "index" of subjunctive forms, and the sequence of tenses in contrary to fact conditions. An examination was made of the forms of address in the two novels and a statistical comparison was made of the author's preferences between third person object pronoun forms.

No attempt was made to study all the aspects of Cervantes' language and style. The features studied were selected because they promised to reveal significant similarities or differences, because they could be readily counted and subjected to statistical comparison to determine their relative frequency, and because they could be fully treated within the scope of this study. Several other aspects of Cervantine language and style that promised to be revealing if compared in different works, but which did not meet the foregoing conditions, include an analysis of the rhythms or level of poeticization of Cervantes' prose, a careful examination of correlation between

style and content, and a comparative analysis of various structural aspects and narrative techniques such as the movement and intricacies of plot development, chronological distortion, and multiple levels of reality.

Cervantine Language and Style

The specific stylistic relationship between La Galatea and Persiles y Sigismunda as indicated by the occurrence in the sample selections of the specified features of language and style can be seen by examining the statistical data presented in the tables. These relationships are considered in detail in the discussions that follow each of the tables. For the purposes of summing up and expressing general conclusions about them, a resumé of the high points is necessary here.

If the total figures for all of the selections from La Galatea and from Persiles y Sigismunda, plus the figures for Per-E and DQ, are compared and the works represented are lined up in order of increasing frequency of each feature of language and style studied, several patterns emerge. The pattern or order that most often emerges is this one: DQ, Per-E, Persiles y Sigismunda, and La Galatea. That is, the individual feature increases in frequency in that order, being least frequent in the selection DQ, and most frequent in the combined selections from La Galatea. Within this order, Per-E is more often like DQ than it is like the combined selections from Persiles y Sigismunda, and Persiles y Sigismunda is more often like the selections from La Galatea than it is like DQ.

The pattern just described occurs when the data for the following

features are compared: preplacement of the attributive adjective (Table 1); "pastoral" adjectives (Table 3); the "Baroque" adjective estraño (which did not occur at all in either Per-E or DQ) (Table 4); the "pure nature epithet" (Table 7); pairing of nouns (Table 8); postponement of the verb (Table 11); balanced adjective-noun sets, category A under "Parallelism and Balanced Phrasing" (Table 18); and structures which are not parallel, but show parallel reinforcement, category C under "Antithesis" (Table 19). Another feature which occurs most frequently in the selections from La Galatea and least frequently in DQ is the pairing of attributive adjectives (Table 2), the only difference in the pattern of relationships being that this feature is more frequent in Per-E than it is in the regular selections from Persiles y Sigismunda.

Other features of language and style that are found to be most frequent in the selections from La Galatea, but whose pattern of relative frequency varies for the other sample selections, include the use of epithets with proper nouns (Table 5); and balanced pairs and series, category B under "Parallelism and Balanced Phrasing" (Table 18). Pairing of predicate adjectives, whose occurrence is not tabulated since it was counted only in the regular sample selections from La Galatea and Persiles y Sigismunda, also occurs with greater frequency in the pastoral novel.

The major factor to be considered is the relationship between La Galatea and Persiles y Sigismunda, while DQ provides an additional point of reference and implies the relative position of Don Quijote. Since the possibility of a different date of composition exists for Per-E, the relative position of that selection is also to be taken into

account. In this respect it is significant that in the case of each of the features thus far mentioned, frequency is lowest in DQ and highest in the selections from La Galatea, with the frequency for the selections from Persiles y Sigismunda lying somewhere between these two extremes. In the case of placement of the attributive adjective, the selections from Persiles y Sigismunda, including Per-E, are much more similar to DQ than they are to the selections from La Galatea. The gap between La Galatea and the other sample selections is so wide for this feature that preplacement of attributive adjectives can be definitely identified as a characteristic of Cervantes pastoral style.

A wide gap also exists between La Galatea, as represented by the sample selections, and the other sample selections in the case of the pairing of attributive adjectives. The regular Persiles y Sigismunda selections are again much closer to DQ than they are to those from La Galatea. A difference is that the special Per-E selection this time resembles very closely La Galatea. The feature of adjective pairs is also so much more frequent in the selections from the pastoral novel that it, too, can be considered characteristic of its style.

The fact that "pastoral" adjectives occur with greatest frequency in the selections from La Galatea is, of course, no surprise and tends to support choice of words on lists compiled by Hatzfeld and López Estrada (see pp. 78 and 79, above). As Table 3 illustrates, however, there is no support for certain individual words on their lists. In regard to the occurrence of these words, all of the sample selections from Persiles y Sigismunda, including Per-E, are somewhat closer to those from La Galatea than they are to DQ. In this particular area of vocabulary, at least, the critics who see similarities between the styles of La Galatea and Persiles y Sigismunda find some defense for

their opinion.

Estraño, an adjective that has been associated with Baroque concepts (see pp. 84 and 85, above), is most frequent in La Galatea, where it occurs more than three times as often as it does in Persiles y Sigismunda, the supposedly Baroque work. This particular adjective does not occur in either Per-E or in DQ, which again suggests similarities between these two selections. The irony of this situation has been pointed out above (loc. cit.).

In the use of the so-called "pure nature epithet," the selections from Persiles y Sigismunda once again tend to resemble more closely those from La Galatea than they do the DQ selection. Per-E, however, gravitates toward the level of frequency with which this phenomenon occurs in DQ. The regular selections from Persiles y Sigismunda lie approximately midway between the two extremes in frequency of "pure nature epithets." While here there is again a feature that seems to be characteristic of the pastoral novel, it is not as characteristic as are the pre-placed adjectives and the adjective pairs.

The pairing of nouns occurs most frequently in the sample selections from La Galatea, but the distance between them and the selections from Persiles y Sigismunda is practically negligible. The distance between these two works and DQ, which contains the lowest incidence of noun pairs, is readily perceptible (refer to Table 8), but not nearly so great as it is for most of the features already discussed. In this case, Per-E is again very close to DQ.

A similar situation exists regarding postponement of the verb, a device that critics have associated with the sixteenth century tendency to Latinize Spanish syntax (see p. 108, above). The gap between the

extremes represented by the sample selections from La Galatea on the one hand, and DQ on the other, is wider than it was with the noun pairs, but the selections from Persiles y Sigismunda, including Per-E, are again more like those from La Galatea than they are like DQ (refer to Table 10).

The Persiles y Sigismunda selections lie between DQ and the La Galatea selections in frequency of category A under "Parallelism and Balanced Phrasing" and in category C under "Antithesis." In the former case, all selections from Persiles y Sigismunda, including Per-E, are closer to the DQ extreme than to the La Galatea extreme. The distance between the two extremes in the frequency with which this device, balancing of adjective-noun combinations, is used permits it to be classified as another identifying characteristic of the style of La Galatea. In the second case, all of the Persiles y Sigismunda selections, including Per-E, gravitate in the other direction, that is, they are more similar to the ones from La Galatea than they are to DQ. This is the only type of antithesis (structures that are not parallel, but show parallel reinforcement) that occurs with greater frequency in the selections from La Galatea than it does in those from Persiles y Sigismunda (see Table 19).

The pairing of attributive adjectives also occurs with least frequency in DQ and with greatest frequency in the selections from La Galatea. The only difference between the order of frequency for this feature and the ones already discussed is the relative position of Per-E as compared to the overall frequency of the regular Persiles y Sigismunda selections. In this case the latter resemble more closely the frequency in DQ, while Per-E tends in the other direction, resembling

the overall frequency for La Galatea. The breach between the two extremes is again wide enough to classify the pairing of attributive adjectives as characteristic of the style of La Galatea (refer to Table 2). The Persiles y Sigismunda selections also lie between DQ and La Galatea in the use of both concrete and abstract epithets with proper nouns, but here Per-E, for want of any examples, falls below the level of even DQ. The regular Persiles y Sigismunda selections are again somewhat closer to DQ than to the selections from La Galatea. Another feature which places Per-E at the low frequency extreme for want of examples is the use of balanced pairs or series of grammatically equivalent elements (Table 18). The relationship of the other three works remains the same, with Persiles y Sigismunda falling approximately midway between La Galatea and DQ.

Another pattern in the order of increasing frequencies which sometimes emerges places DQ at the lower extreme, the selections from Persiles y Sigismunda at the upper extreme and those from La Galatea and Per-E at various positions in between. This pattern exists in the case of the "pastoral" nouns, where La Galatea most resembles Persiles y Sigismunda and Per-E most resembles DQ. It also occurs with categories D, E, and F under "Parallelism and Balanced Phrasing," the only difference being that in the case of category D, the positions of La Galatea and Persiles y Sigismunda are reversed, with both La Galatea and Per-E being more like Persiles y Sigismunda than like DQ. In categories E and F, La Galatea is more similar to DQ than to Persiles y Sigismunda. In the case of category E, Per-E resembles La Galatea, however there were no examples of category F in Per-E. This same situation exists for the "verbal index" regarding choice of

-ría over -ra to express conditional force (Table 14).

The same pattern, with DQ representing the lowest frequency and Persiles y Sigismunda the highest frequency, occurs in categories D and E under "Antithesis." In category D, the selections from La Galatea are closer to DQ than they are to the selections from Persiles y Sigismunda. In category E, however, La Galatea is closer to the Persiles y Sigismunda extreme. The highest frequency for all categories of antithesis, except category C, occurs in the Persiles y Sigismunda selections. Category C is most frequent in the selections from La Galatea. A proximity between La Galatea and Persiles y Sigismunda is indicated in all categories of antithesis except A and B. In these two categories there exists a similarity between Persiles y Sigismunda and DQ. Per-E is most like the regular Persiles y Sigismunda selections in all but two categories. In category A it is more like La Galatea, and in category B it is more like DQ.

Among the remaining features that have been compared, there occur several different patterns in the order of increasing frequency, but none that shows any tendency to recur as is the case with the ones already discussed. It is helpful, nonetheless, to consider them briefly. To begin with, the pairing of verbs occurs with least frequency in Per-E, followed by the overall frequency in the regular Persiles y Sigismunda selections, then by the selections from La Galatea, with DQ representing the highest frequency for this phenomenon. La Galatea is closer to DQ in this case than to Persiles y Sigismunda. A rather different pattern emerges for verbs in series, where the low extreme is represented by the selections from La Galatea and the high extreme by Persiles y Sigismunda. The regular Persiles y

Sigismunda selections are close behind Per-E, but DQ is much lower in frequency of verb series. With nouns in series, still a different order exists, with the overall frequency for the Persiles y Sigismunda selections representing the low extreme, followed by DQ, then by the overall frequency for the selections from La Galatea, and with Per-E again representing the highest frequency encountered. In this instance, La Galatea appears to be closer to DQ than to Persiles y Sigismunda and Per-E appears to be closer to La Galatea. In the sequence of tenses in contrary-to-fact conditions, type A, si tuviese, daría, is the preferred option in La Galatea and Persiles y Sigismunda, but in DQ, type B, si tuviera, diera, is preferred. If the works are placed in the order of increasing frequency of type A, they line up in this way: Per-E, with no examples; DQ; La Galatea; and Persiles y Sigismunda. La Galatea is closer to Persiles y Sigismunda in this case than to DQ.

The only remaining feature of language and style for which statistical data have been obtained is the third person object pronoun. The singular form preferred for personal antecedents is le, which is used with greatest frequency in Per-E, where it represents 100 per cent of the examples counted. The percentage for the other selections is so high, 95 per cent or above, that to place them in order of frequency of this usage would be meaningless. The plural form preferred for personal antecedents is los. This preference is at its highest in DQ, but again the differences between works are minimal and do not suggest a clear pattern of increased frequency. The same is true of preferences for le in the singular and los in the plural to refer to non-personal antecedents. There is a tendency for

the preferred form in each case to be at its highest frequency in DQ and for La Galatea and Persiles y Sigismunda to resemble each other in the usage of le and los as third person object pronouns.

To recapitulate, far more than half of the some twenty-five features or categories of language and style whose statistical data on frequency of occurrence have been used to place the works represented in order of increasing frequency locate Persiles y Sigismunda somewhere between La Galatea and the selection DQ. It must not be forgotten, however, that DQ was included in the counts only to provide a relatively fixed chronological point of reference and does not represent an equal amount of text. The most valid conclusions will be those based on the regular selections from La Galatea and Persiles y Sigismunda.

A stylistic proximity is indicated for La Galatea and Persiles y Sigismunda in some fifteen cases. A proximity between Persiles y Sigismunda and Don Quijote, as represented by DQ, is indicated in six cases. The remaining cases either indicate that Persiles y Sigismunda is unlike either of the other two works, or that it is stylistically equidistant from both of them. Persiles y Sigismunda is, on the whole then, closer in language and style to La Galatea than it is to DQ. Per-E, the special selection from Persiles y Sigismunda, is consistently unlike the regular selections from this novel, showing a marked resemblance in only about five cases. It sometimes resembles La Galatea most and sometimes DQ, but it resembles DQ more often than it does La Galatea. This supports the possibility of a different date of composition for this part of Persiles y Sigismunda and implies that it may have been written about the same time as

Don Quijote II, while the remainder of the novel suggests an earlier date.

Two features that were studied, but which were not discussed here are pastoral names and the pronouns of address. There was no way to compare these two features conveniently for frequency of occurrence and besides, in the case of both, a uniform trend of usage was indicated throughout Cervantes' career, any differences being attributable more to the dictates of genre than to an evolution of stylistic preferences.

Several features that stand out as typical of the style of La Galatea are pre-placement of the attributive adjective, pairing of like elements, postponement of the verb, the use of epithets, the balancing of adjective-noun sets, and the balancing of pairs and series. The abundance of pairs and other forms of balanced phrasing indicate a tendency toward symmetry in the pastoral novel that is not so strong in Persiles y Sigismunda. Characteristic of the style of Persiles y Sigismunda is the use of the various forms of antithesis, placing this novel at a slight distance from La Galatea and DQ, which tend to resemble each other in this respect (see the ratios for "Antithesis" on p. 203, above). Also typical of Persiles y Sigismunda is a tendency toward complicated, entangled structures of greater length (see category F, Table 18, and category E, Table 19). The conclusion is that the simple devices of stylistic embellishment are more frequent in La Galatea, while Persiles y Sigismunda tends toward greater complexity. In spite of the existence of a definite stylistic affinity between La Galatea and Persiles y Sigismunda, these findings could be used to support the opinions of critics about a Renaissance

style for the former and a Baroque style for the latter.

Chronological Implications

The stylistic ordering of the two novels discussed was achieved by comparing the frequency factors of the features that had been selected for study. This ordering suggests certain conclusions regarding Persiles y Sigismunda, whose chronology is uncertain (see "The Problem of Persiles y Sigismunda," pp. 33-40, above). It has been seen that this novel fluctuates stylistically somewhere between La Galatea and DQ. Since Persiles y Sigismunda tends to be more closely allied in style with La Galatea than with Don Quijote, questions remain unanswered. Several of the features that indicate less proximity to La Galatea were identified as characteristic of Cervantes' pastoral novel. If these features are discounted on that basis, the theory of an earlier date of composition for Persiles y Sigismunda becomes more plausible.

These implications are based on the overall frequencies of the features studied for the two novels and their relationship to a single selection from Don Quijote. Since a large number of critics believe that Persiles y Sigismunda was composed in stages, at different times, an examination of the fluctuation among the individual selections of that novel may be revealing. The most consistent fluctuation in La Galatea, that of selections Gal-A and Gal-D, indicating a higher level of rhetoric for those two portions of the novel, has probably been satisfactorily explained by the variations in the content and the narrative situations of these selections (see pp. 64-66, above).

In the case of the Persiles y Sigismunda selections, the most

frequent and consistent deviation from the norm is represented by Per-B and Per-D, in which the frequency of occurrence usually drops below the level of the other two selections, sending these two in the direction of the frequency levels for DQ. This is not to say that these two selections tend to resemble Don Quijote more than they do La Galatea when the overall frequency indicates a similarity to the latter, it is only to say that the deviations from the norm, or from the trend indicated by the other two selections, cause Per-B and Per-D to lie more in the direction of DQ than the latter do, or more in that direction than the overall frequency indicates. This situation occurs in all but a few cases where Per-B and Per-D show deviation. In these few cases they move more in the direction of La Galatea than the other two selections.

The tendency for Per-E to resemble DQ, or at least to drift in that direction, as do, to a much lesser degree, Per-B and Per-D, lends credence to the theory of various dates of composition for Persiles y Sigismunda. Forcione's suggestion that there is a marked difference between the first book and the other three becomes plausible in this light (see p. 36, above). The only problem is that not enough data of this nature exist for Don Quijote to be able to fix more exactly the possible dates of these sections of the novel. There is evidence strong enough to suggest that they were written later than the other parts of the book, and the story represented by Per-E does indeed appear to have been intercalated into the rest of the text at a later date.

A varying chronology for Persiles y Sigismunda probably represents the consensus of critics who have bothered to comment on the problem

and so will surprise no one if it is proposed here. A more satisfying conclusion, in the sense that it is more absolute, is that the data of this study do not support Singleton's theory of Persiles y Sigismunda as pre-dating La Galatea (see pp. 34,35, above). Not only does it position itself consistently between La Galatea and DQ, but it also indicates a progression or refinement in some features of style, especially in the area of parallelism, balanced phrasing, and antithesis. What is needed now is to examine other features of language and style in Persiles y Sigismunda to provide a broader base of comparison and to establish to what extent these features are conventional in other works of the period. The data of the present study establish a starting point and indicate the areas in which other similar counts might prove to be productive.

More study needs to be done, particularly to establish just what characteristics are unique to Cervantes' style as compared to other works of the same period and genre, before the chronology of Persiles y Sigismunda will be fixed, if that is really possible, to the satisfaction of everyone. In the meantime, this study provides evidence to support the theory of a varying chronology that covers a number of years, a theory which in itself indicates the difficulty and improbability of ever settling the question once and for all.

Regarding the Methods and Procedures of this Study

A few points remain to be made about the methodology of this study, since one of its secondary aims is to test the validity of such an approach to the particular problems confronted. The lack of objective studies on Cervantes' language and style was pointed out in the

"Introduction." Many of the generally accepted ideas about them are based on sweeping statements that have been made by eminent critics who have often based their judgement on little more than their own intuition. Any statement about the relative frequency or infrequency of a feature of style is meaningless unless it is based on concrete data. The kind of data needed can be obtained in one way, by actually counting the number of occurrences of the feature and making an objective comparison. That has been the approach in this study. The results have often disproved generalizations based on less objective criteria. In a few cases the opposite of what had been stated was found to be true after the phenomenon was submitted to a count.

This is not to imply that the statistical approach to style analysis is infallible. In the first place, when the counting is done simply by examining the text and noting or copying each occurrence of the feature being studied, the margin for error is not a small one. It is particularly easy to overlook examples of some of the less obvious devices that may be buried in the text, such as antithesis, for example. Great care must be taken to avoid this kind of error, which, because of human fallibility, can probably never be completely eliminated. The use of electronic machines for such purposes is becoming more refined all the time and will probably one day result in greater accuracy than is now possible.

Another point at which error could arise is in the establishment of categories for some of the more complex features. Categorization such as has been done in the last chapter of this study will always be arbitrary. The same examples could easily be classified differently by different investigators and they could very likely be used to

obtain different conclusions. Also open to error is the placement of examples into the various categories once they have been established. Again, different investigators could well come up with different results by using the same categories and the same examples, because their judgement would differ as to which examples fit into which categories.

Another problem with attempting to do such a wide-ranging statistical analysis of frequency factors is the impracticality, given the length of the texts involved and reasonable limitations of time available, of including the entire work in each case. The fact that fluctuations in usage have been found where critics had indicated there were none is one sound reason for wanting to analyze the entire text. But studies of texts the length of La Galatea and Persiles y Sigismunda will be feasible only when the counting can be accomplished electronically.

While it would be preferable to be able to include the entire text of the works compared, there is some justification for using sample selections. The length of the selections that have been used is sufficient to reveal any shifts that may not be evident in shorter ones, while the use of more than one selection--in the case of La Galatea and Persiles y Sigismunda, four were taken from each novel--makes it possible to see any shifts that may occur over a wider range, or in different parts of a work, avoiding the kind of error Nañez made in assuming that there was no great variation in the placement of adjectives in La Galatea and limiting his study to the first twenty-five pages of text (see p. 63, above).

Finally, a word of caution needs to be sounded about the nature

of the statistical data presented in this and similar studies. Numbers and statistics look positive and fixed. They are impressive, but they are not always correct. When the number of examples being considered is small, a minor error can change drastically a ratio or a percentage. Since the elimination of all error is impossible, it must be remembered that the figures presented in the tables do not represent mathematical accuracy, but only the relative frequency of the feature being examined. No great significance should be given to variations that are not sufficiently large to indicate a real difference in the relative position of a sample selection.

It has been pointed out that some of the data obtained in this study tend to indicate one level of language and style or one chronology, while others indicate quite the opposite. It would be possible to go through the study and pick out concrete evidence to support almost any opinion or theory. That is why similar objective counts of other features in both these works and others are needed before firm answers can be found to the questions raised by Cervantine language and style. When enough information of an objective nature is available about Cervantes' language, some of the traditional problems may be finally solved. The present study provides some solid points of departure toward that most desirable end.

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I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

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